

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JUNE 1, 1890.

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CRYSTAL PALACE.—"ST. PAUL."—GRAND PERFORMANCE of Mendelssohn's Oratorio ST. PAUL, on SATURDAY, June 21, at 3. Vocalists: Madame Albani, Madame Patey, Mr. Edward Lloyd, and, probably, Mr. Santley. Chorus and Orchestra, 3,000 Performers. Special Choir of 500 Boys. Organist, Mr. A. J. Eyre. Conductor, Mr. August Manns. Numbered Seats (7s. 6d. and 10s. 6d.), including admission to Crystal Palace, may now be booked at Crystal Palace and the usual London Libraries.

MR. HERBERT WEBSTER'S GRAND EVENING CONCERT will take place on TUESDAY EVENING, June 17, at 8.30 p.m., in Princes' Hall, Piccadilly, under the direct patronage of H.R.H. Princess Christian, H.H. Prince Christian Victor, His Grace the Duke of Newcastle, the Countess of Portsmouth, and many others. Artists: Miss Alice Gomez, Madame Belle Cole, Mr. Dalgety Henderson, Mr. Herbert Webster, Monsieur Tivadar Nachéz, Miss Mabel Chaplin, Mr. Carl Weber. Conductors: Mr. Raphael Roche and Mr. W. W. Hedgcock. Tickets to be obtained of Mr. Herbert Webster, by letter, to Ballard Street's Club, Suffolk Street, S.W., or personal application to 92, Gower Street, W.C.

GLASGOW SOCIETY OF MUSICIANS.

This Society offers a PRIZE OF THIRTY GUINEAS for the best ORCHESTRAL COMPOSITION in the form of Concert-Overture or Symphonic Poem. Compositions intended for competition must be in the hands of the subscriber not later than November 1, 1890. The competition is open to members of the Society and to composers born in Scotland, or whose ordinary domicile has been in Scotland for the last three years. Dr. A. C. Mackenzie and Mr. Frederic H. Cowen have kindly consented to act as judges. Full particulars may be obtained on application to

HUGH A. STIRLING, Secretary.

133, St. Vincent Street, Glasgow.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant to send in their names to Miss Macirone.

E. J. HOLLAND, Chairman.

CHURCH CHOIR GUILD,

35, WELLINGTON STREET, STRAND, W.C.

FOR ORGANISTS, PRECENTORS, CHOIR-MASTERS, AND CHORISTERS.

The next Examination for the Diplomas, A.C.C.G. and F.C.C.G., will take place in London, July 17 and 18. Last day of entry, May 30. Local Examiners required for the Lower Grade Choristers' Certificates. Provincial Conference at Northampton in October.

A Prize of Three Guineas is offered for the best Original Setting of the Magnificat and Nunc dimittis.

A Silver Medal for the best Original "Andante" for the Organ.
A Silver Medal for the best Original Essay on "Discipline in the Choir." Open to Choristers.

Complete Set of Christmas Examination Papers (full Music size), post-free, 1s. 7d.

Further information may be obtained from the Warden.

J. H. LEWIS, Mus. Doc., Warden,

Silvermead, Queen's Road, Twickenham, S.W.

C. F. PASSMORE, Mus. Bac., Hon. Sec.

SALTAIRE PARK.—CHORAL CONTEST, on SATURDAY, July 5, 1890. Prizes, £10, £6, £4. For particulars, send stamped addressed envelope to S. T. Watmuff, 7, Carr Villas, Shipley, Yorkshire.

ORGANIST AND CHOIRMASTER, from October 1, for leading church in one of the largest Eastern cities in America. Salary, £400 per annum. A similar sum allowed for pay of choirmen and boys; also £50 from special fees. No daily services; three services Sundays (two only from June to October); occasional weekday services during Lent. Large three-manual Organ—divided, the console in Cantoris stalls—with electric action and modern features, built by ROOSEVELT. Special importance attached to ability and experience in organising and training choirs; must be exceptionally good all-round man and devout churchman. Applications entertained from those of first-rate capacity only; final choice will be made by a distinguished church musician. Letters, in first instance, to M. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ROYAL ACADEMY OF MUSIC,

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FORTNIGHTLY CONCERTS on Saturday Evenings, June 7 and 21, at 8 o'clock, and CHAMBER CONCERT, in St. James's Hall, MONDAY, June 16, at 3 o'clock in the Afternoon.

JAMES G. SYME, Secretary.

THE ASSOCIATION OF TONIC SOL-FA CHOIRS

(In Union with the Tonic Sol-fa College)

SEVENTH ANNUAL CHORAL FESTIVAL,

CRYSTAL PALACE, SATURDAY, JUNE 14.

1.30.—In Opera Theatre, Juvenile Operetta, "The Fairy Grotto." By the Cantata Choir of the South London Institute of Music. Conductor, Mr. S. Filmer Rook.

4.0.—On the Handel Orchestra, Great Choral Concert, by Adult Singers, STAINER'S DAUGHTER OF JARUS, and a Miscellaneous Selection, with full Orchestra Accompaniment.

Soloists

Madame ANNIE MARRIOTT,

Mr. IVER McKAY, and Mr. ANDREW BLACK.

Conductors: Sir JOHN STAINER, Mus. Doc., and Mr. W. G. McNAUGHT, A.R.A.M. Organist: Mr. W. HODGE.

7.0.—In Concert Hall, Concert of Irish National Music, by Mr. Hadfield's Sheffield Choir. Soloists: Miss AMY B. DEVONSHIRE, Mr. T. C. ROYLE, and Mr. C. H. GARLAND.

Organ Recitals by Dr. E. H. TURPIN, Mr. W. HODGE, Mr. F. G. EDWARDS, &c.

Reserved Seat Tickets for Morning, Afternoon, and Evening Concerts can be obtained from Conductors of Choirs, or from the Ticket Manager or Hon. Sec. as below.

Rail and Admission Tickets from London Bridge, Ludgate Hill, Victoria, Kensington, and intermediate stations, 1s. 6d. May be obtained at the Tonic Sol-fa Agency, 8, Warwick Lane, E.C.; of Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, E.C.; of the usual Agents, and of C. Nixon, Ticket Manager, 31, Beaconsfield Terrace, East Greenwich, S.E.; Chas. H. Siebert, Hon. Sec., Allyn Villa, Lausanne Road, Hornsey, N.

COLLEGE OF ORGANISTS.

N.B.—The LIBRARY is OPENED on TUESDAYS, from 7 to 9 p.m.

Proposed arrangements for the Session, 1890.

June 3 Lecture by Somers Clarke, Esq., on The Arrangement, Use, and Abuse of Organs.

July 2 Lecture.

" 15 F.C.O. Examination (Paper Work).

" 16 F.C.O. Examination (Organ Playing).

" 17 F.C.O. Examination (Organ Playing).

" 18 Distribution of Diplomas.

" 22 A.C.O. Examination (Paper Work).

" 23 A.C.O. Examination (Organ Playing).

" 24 A.C.O. Examination (Organ Playing).

" 25 Diploma Distribution.

" 31 Annual General Meeting.

Candidates' names for the Midsummer Examinations, together with the fees, should be sent in on or before July 8. Full particulars of Examinations on application.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

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OUSELEY MEMORIAL FUND.—An ORGAN RECITAL will be given on behalf of the above, at Christ Church, Newgate Street, by Mr. George Cooper, on Wednesday, June 18, at 7.30 p.m.

PROFESSIONAL NOTICES.

MADAME CARRIE BLACKWELL (Soprano)
(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS EMILY DAVIES (Soprano).
Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS FUSSELLE (Soprano)
(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor;
Licentiate (Artist) of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS HATTIE HICKLING (Soprano)
(Pupil of Mr. W. Shakespeare).
For Concerts, Oratorios, &c. All communications to Daniel
Mayer, Esq., 180, New Bond Street, W.

MISS ADA LOARING (Soprano).
For Oratorios, Concerts, &c., address, 5, Holly Villas, Clapton Sq., N.E.

MISS ZIPPORA MONTEITH (Soprano).
Oratorio and Concerts. 34, Bloomsbury Square, W.C.; or, N. Vert,
6, Cork Street, W.

MISS NELLIE MOORE (Soprano)
(Of the principal Liverpool and Provincial Concerts).
For Concerts, Oratorios, &c., 22, Grange Mount, Birkenhead.

MISS EDITH ST. MARIE POWELL (Soprano)
(Honours, Singing and Theory, Society of Arts, London).
Concerts, Oratorios, &c. Pupils received for Singing, Piano, Theory.
Calthorpe Road, Birmingham.

"*Stabat Mater*" (Rossini).—Miss Powell gave an excellent rendering
of the soprano music.—"The Times," March 18, 1890.

TOWN HALL, CONCERT, BIRMINGHAM.—"Miss Powell sang with
charming effect Gounod's 'Quand tu Chantes.'—"Daily Mail, April
29, 1890.

"Miss Powell's singing of Gounod's 'Serenade' was certainly the
piece of the evening. It marks her as an artist of great ability. Her
other songs were well and carefully sung."—"City and Suburban,"
May 3, 1890.

MADAME MARTIN TEGG (Soprano).
For Concerts, Oratorios, &c. Lessons. Address, Weedon House,
Stamford Hill, N.

MISS ISABELLE THORPE-DAVIES (Soprano)
(Medalist, Prize Winner, R.A.M.).
References: Dr. A. C. Mackenzie, A. Randegger, Esq., W. H. Cum-
mings, Esq. Testimonials, &c., 71, Albany Street, N.W.

MISS FLORENCE VEREY (Soprano)
(Pupil of Mr. Albert Visetti; Medalist, T.C.L.).
For Concerts, Oratorios, &c., address, 130, Maida Vale, W.; or, care
of Stanley Lucas, Weber & Co., 84, New Bond Street.

MISS AGNES WALKER (Soprano)
(Corporation Exhibitioner, Certificate of Merit, 1888. Pupil of Fred.
Walker, Esq., to whom reference is kindly permitted).
104, Lewisham High Road, S.E.; or, Mr. Weston, 8, New Coventry
Street, Piccadilly Circus.

MISS FRANCES ACTON (Contralto)
(Pupil of Sig. G. Garcia and Dr. H. Hill).
For Concerts, Oratorios, &c., address, 3, Stanhope Terrace, Whittin,
Hounslow.

MISS FLORENCE CROFT (Contralto),
88, Lady Margaret Road, Tufnell Park, N.

MISS LOTTIE SWEENEY (Contralto)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, Vocalist, Armley, *via* Leeds.

MRS. C. TRENAM (Contralto).
For Oratorios, Concerts, &c. Address, 9, Rugby Terrace, Camp Road,
Leeds.

MISS COYTE TURNER (Contralto).
For Concerts, Oratorios, &c. Address, 21, Alexandra Road, Finsbury
Park, London, N.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)
(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in
her Academy).
For Oratorios, Concerts, &c., 9, Rochester Terrace, Camden Rd., N.W.

MR. EDWARD BOOTH (Tenor).
For Concerts, &c., address, 8, Comberton Road, Upper Clapton, N.E.

MR. HERBERT CLINCH (Tenor).
Oratorio, Ballads, &c., address, 41, Frederick St., St. John's Wood, N.W.

MR. HENRY BAILEY (Baritone).
Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. ARTHUR W. BLACKBURN (Baritone).
For Oratorios, Concerts, &c., address, Granby Place, New Street,
Earlshaton, Yorkshire.

MR. JOHN COATES (Baritone)
(References: Dr. J. C. Bridge, of Chester; and R. S. Burton, Esq., of
Leeds and Harrogate).
Oratorios, Concerts, &c., 55, Beamsley Road, Frizinghall, Shipley.

MR. ALBERT FAIRBAIRN (Baritone-Bass)
(Pupil of Mr. W. H. Brereton).
For Oratorios, Concerts, &c. For terms, address, 14, Coombe Road,
Sydenham, S.E. Reference kindly allowed to Mr. Alfred J. Eyre,
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MR. CHARLES STANLEY (Baritone).
For Concerts, Matinées and Soirées, Banquets, At Homes, &c., address,
22, Grange Road, Ealing, W.

MR. HOWARD LEES (Bass).
For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. WM. MARSDEN (Bass),
7, Redearth Street, Darwen.

MISS A. MARIE HOLLOWAY, A.T.C.
(Solo Violinist)
Accepts engagements for Concerts, Oratorios, At Homes, &c., address,
57, Burlington Road, Bayswater, W.

MR. ALGERNON ASHTON (Composer & Pianist),
44, Hamilton Gardens, St. John's Wood, N.W.

MISS EFFIE CLEMENTS (Soprano) has RE-
MOVED to 59, Cornwall Mansions, Regent's Park, N.W.,
where all communications respecting Engagements, Teaching, &c.,
are to be addressed.

MISS MAUD LESLIE (Soprano) desires that all
communications respecting Concerts, Oratorios, &c., be
addressed to her residence, 41, Crystal Palace Road, Dulwich, S.E.

MISS EDITH MARRIOTT (Soprano) begs to
notify her CHANGE OF ADDRESS to Oaklands, Parson's
Green, S.W., where she desires letters respecting Concert Engage-
ments or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford
Street, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.;
or, 50, Church Street, Liverpool.

MISS ELLEN MARCHANT (Contralto), Gold
Medalist, Society of Arts Medalist; City Exhibitioner, G.S.M.,
is prepared to accept engagements for Oratorio, Ballad or Operatic
Concerts, in town or country. For terms, apply to Miss Ellen
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MR. CHARLES KARLYLE, 65, Osney Crescent,
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MR. EGBERT ROBERTS (Bass) requests that
all communications respecting Oratorios, Opera, or Concerts be
addressed, 49, Pentonville Road, N.

MADAME ANNIE ALBU begs to announce her
CHANGE OF ADDRESS from Blackpool to 223, Maida Vale,
London, W., where all communications respecting Concerts, Oratorios,
&c., should be addressed.

CHANGE OF ADDRESS.—Mr. EMIL BEHNKE
has REMOVED to 18, Earl's Court Square, S.W.

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Press opinions from *Manchester Guardian* and *Examiner*, *Liverpool Mercury*, *Courier*, and *Post*.

HARP LESSONS.—MISS EMILY DIXON,
ex-Scholar of the Royal College of Music, and Pupil of Mr. John
Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and
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ments made for Schools. Address, 82, Talbot Road, Bayswater, W.

MISS CLARA TITTERTON, Associate and Silver
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&c., receives PUPILS for the VIOLIN and PIANOFORTE on
moderate terms. Lessons given at pupils' own residences. Schools
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MR. W. C. AINLEY, Mus. Bac., Cantab. (1884),
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MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 5, Hall Road, St. John's Wood, N.W.; or, 1, Berners St., W.

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MR. E. THATCHER, B.Mus., Lond., and Intermed. B.A., Organist and Choirmaster, St. Botolph, Bishopsgate, visits or receives PUPILS for ORGAN, PIANO, and SINGING. Candidates for all Musical Exams. and for Matriculation taught personally or by post. Schools attended. 50, Mildmay Road, N.

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MR. J. G. WRIGLEY, F.C.O., Mus. Bac., Oxon., Organist and Choirmaster of the Parish Church, High Wycombe, has a VACANCY for an ARTICLED PUPIL. Large Church Organ. Choral Service. Recitals. Choral and Orchestral Concerts. Preparation for F.C.O. and other Examinations. Moderate premium. Address, Alderley, High Wycombe.

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SOPRANO (Lady) for St. George's Chapel, Almarie Street, W. Salary, £20. Two services on Sundays and Friday Evening Practice. E. Wareham, 50, Malpas Road, Brockley, S.E.

TRURO CATHEDRAL—WANTED, a LEADING TREBLE (Solo). Scholarship worth £20 per annum. Also, PRINCIPAL ALTO. Sunday and partial week day work. Salary, £20. Apply to Canon Donaldson, Truro.

OXFORD, NEW COLLEGE.—CHORISTERS WANTED. Trial of Boys' Voices on Friday, June 27. Apply to the Precentor.

WANTED, Leading (Solo) SOPRANO, for Park Church (Dr. Donald Macleod's), Glasgow. £30 per annum. Apply to Jos. Bradley, 4, Melrose Street, W., Glasgow.

WANTED, two LEADING BOYS, for St. Matthew's, Ealing. Must have good voices. State remuneration, and apply to Mr. Freeman Davoston, 5, George Street, Euston Square.

CONTRALTO WANTED, St. Matthias', Upper Tulse Hill. Sunday Morning, Evening, Wednesday Evening Salary, £10. Apply, Rev. J. T. Gadsdian, 65, Medora Road, Brixton Hill.

WANTED, a Male ALTO, for Holy Trinity Church, Gray's Inn Road. Salary, £10. Apply to Organist, 165, Gray's Inn Road.

ALTO WANTED, for the Parish Church, Beckenham. Application to be made to G. J. Hall, F.C.O., 1, Church Villas, Beckenham.

ALTO and BASS REQUIRED, for the Church of St. Augustine and St. Faith, Old Change. Two Services on Sundays—11 a.m., 7 p.m. Weekly practice, Fridays, at 8. Apply to Rev. W. H. Milman, Sion College, Victoria Embankment, E.C.

TENOR and ALTOS WANTED, for Voluntary Surplined Choir (Evening Service). Travelling expenses. Apply to Mr. George Cooper, Christ Church, Newgate Street, E.C.

TENOR SINGER WANTED, for the surplined Choir of All Hallows', Lombard Street. Evening service only. Salary, £8 a year. Must have a good voice and be a good reader and a Communicant. Good service and Anthem every Sunday. Apply to T. Bensted, 4, Pembroke Villas, Richmond, Surrey.

ST. MARGARET PATTERNS, Rood Lane, E.C. TENOR REQUIRED, able to take Solos. Small stipend to cover expenses. Address, by letter only, The Organist at the Church.

TENOR.—There is a VACANCY for a TENOR at All Saints' Church, Norfolk Square, Paddington; must be communicant. Salary, £15 per annum. Applications to Mr. Stedman, 12, Berners Street, W.

WANTED, a TENOR, in the Marylebone Presbyterian Church. £15. Address, by letter, to Mr. Riechelmann, 101, Shirland Gardens, W.

TENOR and BASS WANTED, for the Free Christian Church, Wellesley Road, Croydon. £10 each. Apply to Mr. W. Rose, 84, Sumner Road, Croydon.

DULWICH COLLEGE CHAPEL.—REQUIRED, a TENOR. Honorarium, £10. Apply, W. H. Stocks, St. David's, Carson Road, West Dulwich.

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YOUNG MAN, with fine pure BASS VOICE, wants respectable SITUATION near London, with view to study. Would give vocal services in return for such favour. Church Choir, 1, Pear Tree Street, Derby.

ORGANIST and CHOIRMASTER WANTED, for the Parish Church, Preston, in August. Salary, £100. Must be a good player and experienced in choir training, and a Communicant Choir surplined. Apply, by letter only, to the Vicar of Preston, Lancashire, giving all particulars and references as to ability and character.

WANTED, an ORGANIST, for Wealdstone Church, near Harrow Station. £16 per annum. Apply, Vicarage, Marlboro' Hill, Harrow.

ORGANIST and CHOIRMASTER (disengaged) desires APPOINTMENT in or near London. Moderate salary. E., 51, Cumberland Street, Piccadilly, S.W.

ORGANIST and CHOIRMASTER is open to APPOINTMENT at Midsummer next. West of England preferred. Many years' experience. Undeniable testimonials and references. Address, Organist, Novello, Ewer & Co., 1, Berners St., W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1890.

A MUSICAL INVENTORY UNDER THE TERROR.

AMONG the French books of the year, issued with all the pomp and circumstance of a limited edition, hand-made paper, wide margins, and beautiful typography, is one entitled "Un Inventaire sous la Terreur. Etat des Instruments de Musique relevé chez les Emigrés et Condamnés, par A. Bruni, l'un des Délégués de la Convention. Introduction, notices biographiques et notes, par J. Gallyay." There is much of interest in this volume, which we shall now introduce to the particular notice of our readers.

In the first place, it is worthy of remark that, amid "red ruin and the breaking up of laws," the men who successively controlled the French revolution till, in turn, they became its victims, were not without a certain regard for art. The Communists of 1871 would have destroyed the Louvre and fired Notre Dame without compunction; the men of 1793, or some of them, were anxious to save what they could of artistic things amid the general confusion. From which it would appear that the ethics of revolution do not improve with time. On this subject, Mr. Gallyay remarks in his Introduction:

"In the midst of the universal shipwreck some waifs were thrown ashore, some voices, eloquent and touching, were raised, in the name of country and good sense, against the fury of destruction, which threatened all that made up our intellectual patrimony. Enquiry into this must assuredly gratify contemporary curiosity, and the national Archives, in day by day rendering up their secrets, show that contempt for the things of art was not so absolute as has been supposed. The document which we now bring to the light of day marks, for example, a measure of regard quite unexpected at a time so profoundly troubled."

The origin and character of the document referred to we must now briefly show.

In 1791 the National Convention viewed with increasing concern the rapid emigration of the *noblesse*, and of men of wealth generally, who, wisely prescient or easily alarmed, put the frontier between themselves and danger. The measure at first taken to remedy the evil was not particularly violent, considering the time: the emigrants were ordered to return, or failing compliance, to pay a triple contribution to the revenue, the amount being obtained by a levy upon their property left in France. Some went back, but the vast majority remained where the new democratic monster could not reach them. Sharper measures were then put in force; emigration being made a capital offence, while the property of those who refused to re-enter France was seized for the public benefit. The treasure thus acquired included a large number of works of art, and it would appear that considerable havoc was made among them by the *gens d'armes* and others employed in taking possession. To prevent this a commission was appointed to look after the nation's newly acquired property, and establish depôts for its safe preservation. This "Commission des Monuments," as it was called, began work in August, 1792. It had but a brief life, being superseded, under the redder republic, by a "Commission temporaire des Arts." During its short career, however, useful service was done; especially by the preservation of church organs, from which the pipes were being removed as raw material for bullets wherewith to fight the banded kings of Europe.

The "Commission temporaire des Arts" had as its special duty the cataloguing and collection in convenient depôts of books, instruments, and other objects of science and art fitted for public instruction. It was sub-divided into eleven committees; the eleventh, consisting of a group among whom were Sarrette and Bruni, being charged to look after the instruments of music. These persons were not unqualified for the task. Sarrette, who died as recently as 1858, had been organiser of the music of the National Guard, and was the originator of the enterprise which afterwards became famous as the Conservatoire; while Bruni, first violin at the Italiens, was assumed to possess sufficient knowledge as an expert. The inventory drawn up by Bruni in the name of himself and colleagues is the document with which we are now concerned.

One is first struck, in looking through Bruni's pages, by the number of musical instruments found in the houses of the great families. It appears that while emigration was still permitted, many wealthy persons took precautions to secure their treasures, either by removing them, as well as themselves, from the country, or by placing them in concealment. Bruni, however, personally visited 111 mansions, and inventoried 367 instruments—the residue of many others destroyed, sold, or variously made away with before the Commission was appointed. In the house of the Marquis de Cogolin were found three violins, one by Stainer, three mandolines, two instruments of the hurdy-gurdy class (*vielles*), a tambourine, two flutes, and a pianoforte by Zumppe, of London. It is satisfactory to know that the Marquis, who escaped to London and worked for ten years as a map maker, returned to France in 1802 and had his property restored to him. One of the Montmorenci family was found to possess a clavecin, an Erard pianoforte, a guitar, and four violins. In the house of a farmer-general named Tavernier de Boulogne, were discovered two English pianofortes, three violins, including an Amati, two violas, an Erard pianoforte, a double bass, two violoncellos, and a mandoline. Boulogne must have been a lover of music, but this fact did not weigh with the revolutionary tribunal, which tried and executed him in one day. Another victim, La Borde by name, was once the happy possessor of two clavecins, two harps, two French horns, three guitars, and an instrument described as "une boîte de fer blanc avec des cordes." In the Maison d'Ormesson, Bruni found quite a little orchestra, comprising two violas, a bass, a small Amati violin, and another by Guarnerius, two other violins of Parisian make, and a child's violin and bow. Many more examples might be given, but these suffice to show the regard which musical instruments enjoyed in the houses of the wealthy classes. If it be asked what use was made of them, the answer is that the salons of the time were much interested in slight opéras-comiques, comedies-à-ariettes, and such like coming within the means of amateurs. These required small orchestras for the accompaniments, and hence the collections which rewarded vigilant Bruni's search through the melancholy mansions of the emigrants and the condemned.

The inventory would be rather dry reading but for the industrious labours of Mr. Gallyay, who arrays a mass of facts regarding the owners of the "conveyed" instruments, and gives to Bruni's list a veritable fascination. Turning over the leaves at hazard we come upon the name Saint Laurent, and find that Louis Jean Josset Saint Laurent was a Parisian merchant. He possessed a bass, a violin, two violas, and two horns inlaid with the arms of Condé. Those horns helped to send him to the scaffold. He was

suspected of concealing valuables belonging to the Condé family, and soon, therefore, received a visit from the agents of the Government.

The unlucky merchant knew that all was over with him, but determined to make an effort for life. Under pretence of looking for a bag in which to place the money seized, Saint Laurent rushed down a back staircase and escaped. The agents made a note of the fact in their *procès-verbal*, and went on searching. They found enough to destroy twenty Saint-Laurents—boxes of deeds belonging to the Condés and, besides the two horns, furniture, pictures, clocks, china, &c., all bearing the fatal arms. The fugitive was soon re-captured, and in due course became a patient of Monsieur de Paris.

Another name in the inventory—that of the Princess Kinsky—brings to mind Beethoven's connection with a prince and princess so called. This lady, who was fifty-five years old in 1793, might have been the mother of Beethoven's prince, and certainly belonged to the same family, she being described as the widow of Franz Josef Kinsky, Count of the Holy Roman Empire, and chamberlain to the Imperial Austrian Court. Either through policy or feeling, the princess favoured the Revolution during her residence in Paris. She took out a certificate of non-emigration, and, though an alien, claimed to contribute to the expenses of the war. But the bloody doings of 1793 frightened her. She disappeared from Paris, and is supposed to have got away over the frontier. Upon this the Government promptly seized her goods, among which were three pianofortes, two of them English, and two clavecins by the then famous maker, Taskin.

The unhappy Duc d'Enghien figures in Bruni's pages as the owner of one instrument—a pianoforte in mahogany, with no maker's name. Everybody knows the story of his seizure by Napoleon, and his death by shooting at Vincennes.

It would appear from the inventory that only one instrument—a pianoforte made in London by Frederic Beck—was seized in the Palais Royal, the residence of "Egalité" Orleans; but most likely the mob had been at work before Bruni appeared upon the scene with his note-book. The pianoforte was valued at 600 francs; it must be pointed out, however, that Bruni put down such figures very much at random.

We next come upon the name of Antoine Laurent Lavoisier, the famous chemist, who had held office both under the old *régime* and the new, down to the year 1791. He might have escaped the guillotine but for the fact that, twenty years before, he had been a *fermier général*. The Revolution had no mercy for that hated class, which, when power was in their hands, so relentlessly ground the faces of the poor. Lavoisier, the chemist, had, therefore, to suffer for the possible misdeeds of Lavoisier, the renter of taxes. He perished in May, 1794, and the State became owner of his Zimmermann pianoforte, valued by Bruni at 400 francs.

Another famous name is that of Baron von Grimm, who for so many years figured in Paris as a critic and *littérateur*, taking, in the capacity first-named, an active part throughout the Gluck-Piccini controversy. His *Correspondance Littéraire* must be well-known to readers as one of the most valuable books of the eighteenth century. Grimm, who first appeared in Paris as governor of the children of the Count von Schomberg, afterwards became secretary to the Duke of Orleans, literary Paris correspondent to the Empress of Russia and other high personages, and, finally, envoy of the Duke of Saxe-Cobourg and Gotha. He retired from Paris in 1790, along with the other members of the diplomatic body; but, apparently, not without hope of speedy return, since

the precious treasures of his residence were left behind. Upon these the Revolution, in 1793, laid its ready hand. An inventory of the works of art found in Grimm's house, together with many papers relating to him, may be found in the national archives. Bruni's list contains only two instruments—a black and gold clavecin by Antonius Valtar, and a pianoforte by Pohlmann.

An Irishman next appears upon the scene in the person of Francis Thomas, Lord Kerry, peer of Ireland and Lord Lieutenant of the county of Kerry. This nobleman was decidedly an absentee landlord, and had been a resident in Paris for twenty years before the revolutionary storm broke out. He seems to have lived in much splendour, but luxury did not make him timid. When most of his class were flying the country, the plucky Irishman clung to Paris, remaining there till September, 1792. At that time the revolutionary atmosphere became too warm even for him, and Lord Kerry, duly furnished with a passport, left France. Not returning within six months, he, though a British subject, was adjudged an emigrant, with a view, no doubt, to the rich prize of his goods. Some of these were sold outright, and the rest taken to the Government depôts. Lord Kerry did not suffer in silence. He sent letter after letter of protest, and, finally, one in which he said, not without a touch of pathos: "You have taken everything, gentlemen, that I left with you, to the value of £20,000 or more. Be generous enough to send me my papers, and, if not all my family portraits, at least that of my wife." We are not told whether the request was granted, but probably the Government thought that he should be thankful for having saved his head. Lord Kerry's papers, at any rate, are still in the national archives. Among the property found in his house were the following instruments: an English pianoforte by Schœne, successor to Zumpe, valued at 800 francs; a guitar, an ebony guitar, emblazoned with Lord Kerry's arms; a quinton, or five-string viol; and a tambourine, "Provenant de la femme Calonne," which unsentimental Bruni put down as worth eight francs.

Bruni made a still richer haul at the Spanish embassy, after the ambassador had returned home in 1792. There he found an Erard pianoforte, valued at 600 francs; an English organ, by Pistor (1,000 francs); a pianoforte, by Berger, of London (1,200 francs); and an English harpsichord, by Thoaner (2,000 francs). The reader may already have noticed the favour in which English-made pianofortes, &c., seem to have been held in Paris at this time. Bruni always set a good price upon them, and Mr. Gallay mentions the fact somewhat in a tone of complaint.

It may here be added that two English instruments were seized upon the premises of the Duc de Chartres (afterwards King Louis Philippe)—namely, a gilt lyre, and a new harpsichord in mahogany, made by John Broadwood (1789), and valued at 2,000 francs. Does Mr. Hopkins know anything of this instrument?

Now it is an Englishman who helps to swell the list of ever-active Bruni. He is Lewis Disney Fitche (probably Fitch), a native of Lincoln, who took up residence in Paris, and there bought considerable house property. In March, 1793, Mr. Fitche thought it advisable to cross the frontier, and obtained a passport, at the same time handing to the authorities an inventory of his possessions, which he placed under their charge. The usual results followed. Mr. Fitche was declared an emigrant and his property confiscated. "But I am not an emigrant," he wrote; "I am a British subject!" "Very well," replied the French authorities, "as a British subject your goods are liable to seizure under the decree of the Convention against such persons." So poor Mr. Fitche had

to endure spoliation. He possessed only one musical instrument, but that was a very beautiful harpsichord made by Ruckers, of Antwerp, in 1637.

A second Englishman mentioned in the inventory is the Comte de Jerningham, who, under the monarchy, served France as a *maréchal-de-camp*. He emigrated in good time, but, on the sequestration of his property, demanded his removal from the list, and a passport back to Paris, urging that he had refused a command in the English army rather than serve against the French. It does not appear that the authorities complied, and, no doubt, they did him good service by preventing his return. The Count was owner of a clavessin painted black and a bass in its case.

A second Irishman also appears, bearing the illustrious name of Patrick McMahon. This person came to Paris as a medical student, under the auspices of two uncles—Col. O'Reilly of the regiment of Dillon, and Dr. Eugene O'Reilly. Patrick McMahon was in the French capital as late as August, 1793. He then returned to Ireland, and the Government seized his belongings, among which were a flute and a serpent. The young "medico" was obviously an amateur of "wood-wind."

Yet another famous name is that of Archambaud Joseph de Tallyrand-Perigord, elder brother of the celebrated diplomatist. "Wanted" by the Committee of Public Safety, this gentleman sought safety in flight, and gained it. But he left his wife behind him, whereupon the authorities handed her over to the executioner. Bruni's list was not much lengthened at the Maison Perigord, where he found only a pianoforte, without a maker's name. Against this we may set his good luck at the house of another emigrant, Montmorency, Comte de Laval, afterwards Duc de Montmorency, and Minister of Foreign Affairs under the Restoration. Here our indefatigable inventorist laid his hands upon a Zumpfe pianoforte, value 1,500 francs; a Kruppa harp, in case; two violins, unnamed, in case; another violin, also unnamed; an Amati violin, broken, but worth 1,000 francs; a doubtful Amati, two violas, a French horn, a bass, with case; and a bassoon, in a box.

These notes may fittingly end with the fate of the Princess Alexander Lubomirski, a young woman of twenty-four, who, in October, 1792, was so ill-advised as to leave Lausanne and make her way to Paris, accompanied by a little daughter, her maid, a valet de chambre, and an English servant. A year later the Princess was arrested as a *suspect* and imprisoned for six months, when the convenient pretext of a prison conspiracy led to her appearance before the revolutionary tribunal, with Malesherbes, the Duchesse de Gramont, and others. The unfortunate Princess pleaded that, so far from conspiring against the Republic, she had left Russia to breathe the air of freedom, and had been expelled from Switzerland because of her ultra-democratic sentiments. But nothing availed with her judges. She had written to Madame du Barry about an "unjust persecution" and had expressed some sympathy with Marie Antoinette. That sufficed to place her young neck under the blade of the guillotine. In her house Bruni found a handsome flute, which he valued at 400 francs—that and no more.

Our space is now exhausted, but not the interest of this volume, which somehow places us very near the strange, sad, sanguinary doings of the Terror. We may regard with loathing the bloodthirsty and rapacious men who then wielded power in France, but must remember, on the other hand, that they, the "monsters" of the National Convention, founded the French Conservatoire—the most illustrious of all musical schools. How that institution arose amid

the convulsions of the most tremendous social and political upheaval the world has ever known, we shall take an early opportunity of describing. J. B.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 272).

WE resume with Wagner at his work as chapel-master in Dresden. He was not happy with it. This we know from his own statements. Nothing pleased him—the constitution of the choir and orchestra, the music performed, the individual artists, all were more or less objectionable to this strangely-constituted man. Probably enough, Wagner had good reason for complaint in various respects, but he showed entire want of tact in carrying out measures of reform. Like the besiegers of Jericho, he expected every obstacle to give way at the sound of his trumpet, and when it did not so yield there was no abiding him. On this point let Adolphe Jullien speak, since he cannot be accused of a prejudice against the master, whose artistic praises he has often sung—

"During his long residence in Dresden, Wagner had occasion, for the first time, to display his character, and such as it then appeared, such it was all his life: ardent in innovation, discontented with all, without regard for the ideas or prejudices of others, violent, impracticable, proud to excess, but also gifted with rare energy and such masterfulness that, in spite of faults, he recruited warm friends among those whom he had most violently attacked. Those of his *confrères* who kept an open mind appreciated and loved him, but he displeased nearly all by his irritable temper. No one, assuredly, quarrelled with him face to face, but in other ways he was made to feel the effects of jealousy and ill-will. His mode of action and haughty character soon alienated at Dresden—it will be the same at Paris, Munich, everywhere—the journalistic world, who pursued him with taunts and published about him the most foolish anecdotes. The most influential Dresden critic, a particular friend of Reissiger—posed just then as a champion of established usage, which he decorated with the inflated name of classical traditions. This was Schladebach, who, being neither without education nor merit, began by taking Wagner under his protection, then turning against him, protesting, above all, against that in his works which travelled out of the beaten track. As he was the chief Dresden correspondent of the political and literary journals of Leipzig, Berlin, and other important towns, his judgment influenced all Germany, and did manifest injury to Wagner. Directors and musicians, for the most part, took the *mot d'ordre* from the journals, and Wagner was speedily looked upon, not without justification, as an eccentric personage, insupportable and difficult to deal with. His works were attacked and more than one sent back to him unopened. But these onslaughts and vexations could never turn a man of his nature, so confident in his genius, and their violence simply encouraged in him a natural disposition to pose as a misunderstood artist, surrounded by enemies, and much more unrecognised than was actually the case."

This is the testimony of a friend, and we draw special attention to it because it discloses, with admirable impartiality, the circumstances which led to the life-long conflict between Wagner and a large section of the musical world. That conflict did not originate chiefly in revolutionary tendencies, for Wagner had then got no farther than the "Flying Dutchman," but rather in personal characteristics—

in violence and haughtiness which made enemies on the spot of those who could retaliate all over Germany. It is, therefore, vain to tell the world that Wagner was "persecuted" for his innovations. As a matter of fact, he was punished for affronts. Men could not be expected to tolerate the imperiousness of a person who then had done little to warrant indulgence. At the same time, the best policy was to let Wagner alone. By attacking him opponents played into his hands, drawing towards him the world's attention and giving him a splendid opportunity of appearing in the rôle of a martyr to musical reform. But anybody can be wise after the event.

Wagner's next important achievement, and one more to his taste than the routine duties of a chapel-master, was the composition and production of "Tannhäuser." The first idea of this work belongs to the Paris period, and was due to the chance lending of a book. Wagner had been for some time looking after a subject in German history, and coquetting with the story of Manfred, son of Frederic II., when a friend brought him a volume containing the legend of Tannhäuser and Venus. With this he was at once struck; more particularly with the episode of the tournament of song, the lyrical and spectacular possibilities of which were obvious at a glance. The matter went no farther in Paris, but was taken up seriously when Wagner awaited, at Teplitz, the Dresden production of "Rienzi." Presently came the rebuff caused by the unfavourable reception of his "Love-feast of the Apostles." This made the master pause. Should he go on with "Tannhäuser," or once more take up Manfred, and compose another "Rienzi" suited to the well-ascertained taste of the public? Wagner has himself defined the situation in which he now found himself:—

"The happy change in my outward situation and the freedom of spirit resulting therefrom, above all, the joy of finding myself amid new and sympathetic surroundings, caused in me a desire for immediate successes which turned my inner self from its proper direction. . . . The natural inclination which turns a man to the pursuit of happiness tended to place me in an artistic path which should quickly lead to profound disgust. I could not find satisfaction in life apart from renown as an artist, and that was possible only by subordinating my true nature to public taste. I should have been obliged to follow the caprices of fashion and lend myself to all the baseness of speculation. Thus, the positive pleasures of life presented themselves to me under the only form which our modern world has given to them, and to obtain them needs must that I accommodate my artistic faculties to exigencies of which I too well knew the miserable nature."

When, therefore, Madame Schröder-Devrient persuaded Wagner against another "Rienzi," as, on being consulted, she did, her argument was supported by the composer's own secret inclination. So the Manfred subject was again set aside, and that of "Tannhäuser" again taken in hand, not, we are told, without hope of satisfying at one and the same time both the public and the composer's own personal tastes.

Wagner could not complain of the Dresden director with regard to "Tannhäuser." The "Flying Dutchman" had failed, but he was quite willing, and even eager, to accept and produce its successor. Moreover, he gave the new work every possible chance that money could secure, and the artists were the best available. But they were all more or less frightened at Wagner's music. Tichatschek could not sing the part of *Tannhäuser* till it had been modified, while Schröder-Devrient, though she accepted the rôle of *Venus* out of regard for the composer, plainly told

him: "You are a man of genius, but you write such eccentric things that it is impossible to sing them." Seeing how ready the successors of these artists are to appear in "Tannhäuser," it is natural to wonder where the difficulty lay. But the vocal artist is sensitive to unaccustomed music, while, on the other hand, he soon accommodates himself to new demands, and finds easy the process which at first seemed difficult or impossible. Even the orchestras of Beethoven's day used to protest that much of his music was unplayable, and only on rare occasions could be brought to face the Ninth Symphony.

"Tannhäuser" was produced at Dresden, October 19, 1845, before a crowded and anxious assembly, whose behaviour showed that they were not prejudiced against the composer, but only out of harmony with his innovations. All went fairly well, indeed, till the last act, and Wagner was twice called before the curtain; but when Tichatschek-*Tannhäuser* came on, after a wait of half-an-hour, to sing a long recitative, the audience turned hostile, and the opera had to be set down as what one historian of the event calls a "frank non-success." Wagner has told us how he felt after this:—

"I was overwhelmed by this reverse, and could not but see the isolation in which I found myself. The small number of friends who sympathised with me felt discouraged by a lively feeling for my painful situation. A week passed before the second performance could be given, because alterations and cuts seemed necessary to facilitate the understanding of the work; that week had for me the burden of an entire lifetime. It was not wounded self-love that I felt; I was conscious of the absolute destruction of all my illusions. I saw that with 'Tannhäuser' I had revealed myself only to a small number of intimate friends, and not to the public whom, through the performance of the work, I had involuntarily addressed (?). It did not seem possible to reconcile that contradiction."

"Tannhäuser" was played a second time, October 27, but the house was half empty, and only seven representations were given during the ensuing nine months.

So much for the public reception of the new opera, and now let us see how the press treated it, consulting to that end the careful and accurate pages of Julien. The press, almost with one voice, declared "Tannhäuser" insupportable. It complained of music which irritated the nerves, and of a subject which was too melancholy. The *North German Gazette* exclaimed: "If it be true that Wagner looks to unknown heights, Heaven preserve us from seeing him reach them!" while Schumann's *New Musical Gazette* (then no longer under Schumann's direction), balanced former eulogies by twice attacking both libretto and music.

What did the professional musicians think? Mendelssohn simply said that he was pleased with a canonic entrance in the *Adagio* of the second *Finale*; Maurice Hauptmann complained to Spohr that the Overture was simply atrocious, incredibly long, awkward, and fastidious; but Schumann, then in Dresden, gave a more favourable opinion, with which we must assume every musical reader to be acquainted.

After "Tannhäuser," Wagner seems to have despaired of the popular voice, and, therefore, sought royal patronage—especially addressing himself to Berlin, where the patron of Mendelssohn resided. His efforts in that direction were not successful, as we learn from the composer himself:—

"I took steps for the propagation of my opera, and particularly turned my regards towards Berlin, but met with a formal refusal from the Intendant of the Prussian court theatres. The Intendant-

general of the Court music seemed better disposed, and through him I petitioned the King to interest himself in the performance of my work, and to accept the dedication of it. The official answer was that the King accepted the dedication of no work which was unknown to him; but that, in view of the obstacles opposed to the stage performance, I might arrange some numbers for a military band, and the King might hear them on parade. I could not be more profoundly humiliated, nor recognise with greater certainty what was my true position. From that time, all artistic publicity ceased for me."

Wagner was unreasonable in requiring everybody to judge him as he esteemed himself, and not very philosophical in expecting that all barriers would go down before him; but with these defects was combined the common-sense which teaches that if a man wants anything in this world he must not take "No" for an answer. So he renewed his attack on the King of Prussia through Meyerbeer; so far succeeding, that Frederic William graciously named "Rienzi" for a performance in honour of his birthday, October 15, 1847. Here was Wagner's chance to shelter himself under the wing of royalty, but he spoilt it by an inveterate *cacothés loquendi*. Even his friends admit that, since his speech over Weber's grave, he had become too fond of talking. "He was bitten," says one writer, "by the tarantula of speech." Thus it was that at the full rehearsal of "Rienzi," when thanking the artists for their efforts, he must needs go on to say that the opera was the work of a beginner, the tendency of which he repudiated; and that no one should judge of his true ideal by a work entirely abortive, which he himself regarded as a sin of his youth. Can anything more maladroit be conceived? His speech was a direct reflection upon the King (who stayed away from the performance); the courtly Meyerbeer hurried from Berlin to be at a distance from such a compromising *protégé*; and public opinion resented Wagner's awkwardness in a very practical mode. Thus a splendid opportunity was lost through inability to keep silence. Wagner never learned the lesson, but with tongue and pen went on making enemies. In the language of Dr. Watts, as applied to other combative creatures, it was his "nature to."

Wagner may sincerely have thought that "Rienzi" was a sin of his youth, the work of a beginner and so on; but not long before he held forth to this effect in anticipation of a "commanded" performance, he did not hesitate to push the "sin" on his own account. In proof take the following extract from a letter to Liszt, dated Dresden, March 22, 1846:—

"As I perceive more and more that I and my works, which as yet have scarcely begun to spread abroad, are not likely to prosper very much, I slowly familiarise myself with the thought of turning to account your friendly feeling towards me a little, and, much as I generally detest the seeking and making of opportunities (?), I proceed with perfect openness to rouse you up in my favour. There is at Vienna, where you happen to be staying, a theatrical manager, P.; the man came to me a year ago, and invited me to produce 'Rienzi' at his theatre in the present spring. Since then I have not been able to hear again from him, but, as our Tichatschek goes to his theatre in May for an extensive starring engagement, and thereby the possibility of a good representation of 'Rienzi' would be given, the backing out on the part of this P. begins to make me angry. I presume that he, who is personally stupid, has been subsequently set against my opera by his conductor, N. For this Capellmeister N. has himself written an opera, which, because our King had heard

it and disliked it elsewhere, was not produced at Dresden, and the wretched man perhaps thinks he owes me a grudge for it, although I had no influence whatever in the matter. However trivial such considerations may be in themselves, they and similar ones largely furnish the real cause why works like mine occasionally die in Germany; and as Vienna, for pecuniary reasons, apart from anything else, is of importance to me, I go straight to you, most esteemed friend, to ask that you will set Manager P.'s head right in favour of an early performance of my 'Rienzi' at his theatre. Pray do not be angry with me."

We cannot attempt to reconcile Wagner's attitude towards "Rienzi," as it appears in the foregoing remarks, and the open contempt with which, a little later, he treated it in Berlin.

If any of Wagner's opponents imagined—the wish being father to the thought—that check after check would tend to discourage him and reduce him to silence, they were very much mistaken. No sooner was unfortunate "Tannhäuser" well out of hand than the composer began work upon "Lohengrin." The legendary subject had for some time engaged his attention, and the plan of an opera had been sketched, during a holiday at Marienbad, several months before "Tannhäuser" saw the light. There was for some time a doubt in Wagner's mind whether to proceed with this romantic opera or to abandon it for a subject connected with the Mastersingers; his friends having urged him to produce a cheerful work in succession to the gloom of "Tannhäuser." The composer was, however, drawn to the *Knight of the Swan* and his *Elsa* by the force of that imperious necessity of which he speaks so much, and possibly felt more.

The music of "Lohengrin" was begun in 1846 at the village of Grosgrafen, near Pilitz; the first piece written being the *Knight's* recitative in the third act. From this, as from a germ, sprang the whole opera. Working with customary ardour, Wagner completed his task in the spring of 1848. So long as the master depended upon himself all was plain sailing; afterwards trouble began. His former publisher, Meser, refused to risk more money by issuing "Lohengrin." The poor man, it was pleasantly said about Dresden, had lived on a first floor before "Rienzi," and had gone up a storey higher with each Wagner opera, till, now, "Lohengrin" threatened him with the garret. Anyhow, Meser gave up Wagner as a "bad job." The royal intendant was less firm in his original refusal to stage the work, while to complete this temporary good fortune, the firm of Breitkopf & Härtel agreed to take upon itself the responsibilities of publication.

At this time Wagner, who had kept the copyright of his three earlier operas in his own hands, and, by borrowing, had found the money for their publication, was pressed to repay the people who had in this manner obliged him. Of course he was unable. But Liszt had a long purse and might be willing to lighten it. Wagner tried him in the following terms:—

"Most excellent Friend,—You told me lately that you had closed your pianoforte for some time, and I presume that for the present you have turned banker. I am in a bad state, and, like lightning, the thought comes to me that you might help me. The edition of my three operas has been undertaken by myself; the capital I have borrowed in various quarters; I have now received notice to repay all the money and I cannot hold out another week, for every attempt to sell my copyrights, even for the bare outlay, has in these difficult times proved unsuccessful. From several other causes the matter

begins to look alarming to me, and I ask myself secretly what is to become of me. The sum in question is 5,000 thalers. . . . Can you get me such a sum? Have you got it yourself, or has someone else who would pay it for love of you? Would it not be interesting if you were to become the owner of the copyright of my operas? . . . And do you know what would be the result? I should once more be a *human being*, a man for whom existence would be possible, an artist who would never again in his life ask for a shilling, and would only do his work bravely and gladly. Dear Liszt, with this money you will buy me out of slavery. Do you think I am worth that sum as a serf?"

Even kind-hearted Liszt may have thought this letter a particularly "cool" specimen of his class, but he did not reject its prayer altogether. There seems to have been a reply in some sort favourable, since we find Wagner writing again a week later:—

"Here am I fighting for death or life, and do not know what the end will be. I have written to my lawyer to tell him of my last hope—that by your energetic interference my affairs may possibly be arranged. Your name will go far in the transaction, but your person still farther; let me have the latter for a day, but *very soon*. . . . Do come. Your personality will do much good, more than my personality will be able to do all my life, for I cannot help myself."

In answer to the foregoing Liszt wrote saying that he had instructed his agent to meet Wagner's lawyer and come to some conclusion. He added: "I cannot possibly come to Dresden for the present. May God grant that the state of your affairs turn out to be such as to enable me to offer you my small and much enfeebled services, being, as I am, your devoted admirer and friend."

That something was done by the generous and self-sacrificing *virtuoso* may be inferred from a letter in which Wagner says: "Best thanks for the many and manifold troubles you have taken on my behalf."

Returning to "Lohengrin" from this digression into the realm of finance, we find the first *Finale* in performance at Dresden (September 22, 1848) at a Concert to celebrate the 30th anniversary of the court orchestra. All then promised well for the new opera, and there seems to have been no anticipation of the political troubles which were close at hand, bringing with them consequences of the utmost importance to our composer. We have seen Wagner, as a student, moved by wrath against the institutions amid which he lived, and with his head full of revolutionary ideas having, perhaps, nothing definite about them beyond overturning. It is characteristic of his great tenacity that this discontent with accomplished facts in social and political matters survived his absorption in things musical. He could not limit himself to one field of change, and was quite prepared to deal with the State as with the stage—sweep away the old and start afresh with the new. There is reason to believe that the rebuffs he met with as an operative reformer threw him more and more completely into the ranks of the politically disaffected. But the rebuffs in question were not surprising. An imperious and dominating nature, always refusing to recognise obstacles, had prompted him to clamour for sudden and violent changes in the State organisation of music. In a published pamphlet, Wagner advocated the removal of the Leipzig Conservatorium to Dresden, the centralisation there of all other artistic institutions promoted by the Government, and their support by an annual grant from the public

funds instead of from the King's privy purse. These propositions, we are told, were not even considered by the authorities, upon which their irritated author leaned more and more to the advocates of violent political change. The master's biographers assure us also that Wagner had decidedly personal reasons for desiring a general upset. We should hesitate to say as much ourselves, but Jullien does not scruple to use the following words: "It was not only that he had deliberate and fixed convictions, but also that he was very miserable, crippled with debts, pursued by his creditors. He looked to political change for a sudden amelioration of his condition and the immediate realisation of his more or less chimerical projects." If this be true, Wagner represented on a grand European scale the Chinaman who burned down his house to roast a pig.

From bitter discontent to treason was but a step, and Wagner took it. He became a member of secret revolutionary societies and a speaker at political clubs, in which capacity he was reprimanded by his superiors on the ground that a royal chapel-master on the platform of revolution was, to say the least, out of place. But Wagner persevered, not, it would seem, in a spirit of universal philanthropy so much as from a personal point of view. This limitation is supported by the fact that he formed the idea of writing a drama called "Jesus of Nazareth," in which the principal character was not to be a God sent into the world to die, but a man desirous of living, yet marching to death as to deliverance from the sins of society. A Russian revolutionist, Bakounine, completed in Wagner the work which his own discontent had begun, driving him to such a pitch of folly, not to say madness, that he actually wrote to the King of Saxony, advising him to proclaim a republic and become its first citizen. No notice appears to have been taken of this wild epistle, for more important events supervened. On May 1, 1849, an insurrection broke out in Dresden; Wagner, faithless to the bread he had eaten, joined the mob musket in hand; the arsenal was destroyed, the troops defeated, and the King driven from the city. In this moment of triumph, Wagner would, not unnaturally, see himself on the eve of realising all his dreams; but the affair had a very different ending. In thirty-six hours Prussian troops were before the city; and Wagner, with many other revolutionary spirits, were in full flight—without their muskets. Bakounine was captured, apparently not being an adept at running away, and he had to "face the music."

Wagner sought refuge at Weimar with Liszt, who, good soul as he was, gave the fugitive shelter till orders were issued for the arrest, anywhere in Germany, of "an individual politically dangerous," thus officially described: "Wagner, thirty-seven or thirty-eight years old, medium height, brown hair, well-marked features, brown eyebrows, grey-blue eyes, nose and mouth proportioned, round chin, carries eye-glasses. Words and gestures rapid. Dress: frock-coat of dark green buck-skin, black trousers, velvet waistcoat, silk necktie, felt hat, and ordinary boots." The hue and cry thus raised, Liszt procured a passport for his "politically dangerous" friend and sent him off to Paris, whence Wagner wrote to his benefactor: "Like a spoilt child of my homeland, I exclaim, 'Were I only home again in a little house by the wood and might leave the devil to look after his great world, which at the best I should not even care to conquer, because its possession would be even more loathsome than is its mere aspect.'" "Like a spoilt child," said Wagner, and played the part well.

(To be continued.)

LISZT AT BONN IN 1845.

ONE of the most interesting chapters in Part I. of Vol. II. of Miss L. Ramann's "Life of Liszt," which, it is to be regretted, has not yet found an English translator, is devoted to an account of the festivities inaugurating the unveiling of the statue of Beethoven erected at Bonn in 1845, or, more precisely speaking, to the share which Liszt had in bringing this about.

A reading of Miss Ramann's account has tempted us to look up some of the particulars of this event given at the time by English writers not accessible to her, and has induced us to make the attempt to furnish a connected narrative of the circumstances which led to and accompanied it, and which, whether they refer to Beethoven or to Liszt, and though dating from more than half-a-century ago, should not be without an interest for present-day readers. But first of all we must acknowledge our indebtedness to Miss Ramann and her studious research for the greater part of that which will be here set down.

The idea of erecting a monument to Beethoven's memory in the city of his birth seems to have been first mooted at a convivial gathering of certain of his admirers, held on his birthday, December 17, 1835—*i.e.*, nearly eight years after his death. Anon a committee was formed and a subscription list issued, but it was long before any real progress was made towards attaining the object in view. The position which affairs held at this juncture and for long afterwards has been aptly described by the late H. F. Chorley in the second volume of his "Modern German Music." He writes therein: "It may be some dozen years ago or thereabouts that the musicians and amateurs of Germany began to fancy that a statue of Beethoven, in Beethoven's birth-place, would be a creditable object. And, accordingly, they came together and opened a subscription; planned, and spoke, and clinked glasses, and sang; making some small progress in preparation. Then the idea was allowed to doze, after the fashion of Germany. For the enthusiasm of that many-sided, and many-coloured, and many-peopled land holds 'moveable feasts.' It is apt to ebb, to abate, to dry up in one channel, when any new one, offering more charming opportunities of self-illustration—to wit, of planning, speaking, clinking glasses, and singing—shall open itself."

In this way matters "dragged their slow length along" until 1839, when Liszt, who had watched the progress, or rather want of progress, of the scheme with intense interest, on hearing that a Concert, given in Paris in aid of the Beethoven monument, had only realised 424 francs and 90 centimes, and that funds were coming in from other quarters with equal slowness, addressed the following letter to the Bonn committee:—

"GENTLEMEN,—As the subscription for the Beethoven monument proceeds so slowly, and therefore the carrying out of this undertaking appears far off, I venture on a proposal, the acceptance of which will make me very happy.

"I offer to complete the sum still required from my own means, and, in return, ask no other privilege than that of naming the artist to whom the execution of the work is to be entrusted. This artist would be Bartolini, of Florence, who is universally esteemed as the first sculptor of Italy.

"I have already spoken with him on the subject, and he assures me that a marble monument (for the

price of 50,000—60,000 francs) could be finished in two years, and he is ready to commence the work immediately.—I have the honour, &c.,

"FRANZ LISZT.

"Pisa, 3rd October, 1839."

Simultaneously with the above Liszt wrote a long letter to his friend Berlioz in Paris. Towards its close occur the following remarkable words:—"Beethoven!—is it possible? The sum subscribed in France for a monument to the greatest master of our century only amounts to 424 francs and 90 centimes! What a disgrace for all! What a sorrow for us! This state of things must be brought to an end! You will agree with me that so niggardly as alms, so painfully scraped together, should not help to build our Beethoven's tomb!"

After descanting on Bartolini's merits as a sculptor, and telling Berlioz of his letter to the Bonn committee, he goes on to say:—"I will send you Bartolini's sketch. No extravagant sum will be required to carry it out. Three Concerts in Vienna, Paris, and London will nearly suffice. The rest the 'vagabond infatigable,' as you call him, will, with God's help, provide out of his own pocket."

The magnanimity of Liszt's generous offer was recognised to the full by the Bonn committee; not so the condition attached to it. Here German patriotism came into play, and it was asked on all sides: why, when we have such famous sculptors among us as J. G. Schadow, Chr. Rauch, E. Rietschel, E. Hähnel, L. M. Schwanthaler, &c., should we hand over the work to an Italian?

In replying to Liszt's letter, the Bonn committee did not absolutely refuse his offer, but argued that, in consequence of the severity of their climate, a monument in bronze would be both cheaper and more durable than one in marble. At the same time, they asked Bartolini to furnish them with a sketch-plan of his design on approval. To this Liszt acceded, and Bartolini's drawing was sent to them. The matter was not yet settled when, in the summer of 1840, Liszt betook himself to Bonn. Dr. H. R. Breidenstein, chairman of the Bonn committee and conductor of the Academical Choral Society, in his first interview with Liszt took the opportunity of putting it plainly before him that the condition attached to his offer was directly opposed to the original intention of the scheme; that the committee would be blamed if they entrusted the work to a foreigner; that they had intended to offer the work to public competition, and that the King—Fr. Wilhelm IV.—had laid down express terms as to how the scheme might best be carried out.

On hearing this Liszt at once withdrew his condition, and at the same time named 10,000 francs as the sum for which he was willing to make himself responsible in furtherance of the object in view. A few days afterwards he handed a cheque for this amount to the committee.

Accordingly the work was put up for public competition, and in October, 1840, an appeal was made to the sculptors of Germany to send in sketches and models. Ernst Hähnel, of Dresden, was the successful competitor, and the casting of his design was entrusted to Daniel Burgschmiet, of Nuremberg.

At last, in August, 1845, the monument was completed, and in its place, awaiting its inauguration. Almost from the first, and certainly to the last, Liszt, who in 1840 had been elected an honorary member of the committee, was the soul and leading spirit of the entire project. According to his idea the ceremony of inaugurating the monument should not be one of a mere local interest; nor should it be exclusively musical or exclusively national; but, in accordance

* "Franz Liszt: als Künstler und Mensch." Von L. Ramann. Leipzig: Breitkopf und Härtel, 1887.

† In Vol. II. of L. Ramann's "Franz Liszt: Artist and Man." London: W. H. Allen & Co., 1882.

with the genius of the great master, should stand on a wider basis, and bear an international character. It should be accompanied by a three-days' music-festival, the programme of which should be illustrative of Beethoven's creative activity, and which the artists and admirers of the master in all countries should be invited to attend.

And thus it came to pass that, with the exception of the Festival Cantata and the Inauguration Chorus, the programme consisted entirely of works by Beethoven. The Choral Symphony and the "Missa solennis" in D formed its central point, and around them were grouped such works of the master as the Mass in C, the C minor Symphony, a selection from "The Mount of Olives," the "Coriolan" and "Egmont" Overtures; the *Finale* from "Fidelio," the E flat Concerto, a String Quartet, "Adelaide," &c.

The composition of the Festival Cantata was entrusted to Liszt; that of the Inauguration Chorus was undertaken by Dr. Breidenstein; and Liszt and Spohr were appointed joint-conductors of the Festival.

With these preparations and these matters of detail decided, the committee thought that there was not much more to be done to ensure the success of the Festival. As events turned out, they could not have been more egregiously mistaken.

Liszt arrived upon the scene about the middle of July, to find that Bonn possessed no public hall in which the performances could take place. As Chorley described the position: "One expedient after another was recommended—one fusty room after another proposed, with those anxious promises 'that it should be made to look handsome' which say so much to the experienced. Luckily, however, Liszt had a voice in the matter. 'We must have a room built on purpose,' said he. 'And where is the money to come from? Who is to pay for it?' replied the wise men of Bonn, in amazement at so dashing a proposal. 'I will, if the Festival fails,' was Liszt's answer."

"Such an 'I will' as this, of course, silenced all objections. By good fortune Bonn is only one hour from Cologne, and the latter city, in Herr Baumeister Zwirner (the head architect of the new works at the Cathedral), possesses a master-spirit, at once experienced, energetic, and having a staff of competent workmen under his command. A waste plot of garden ground in a suitable situation was at once pitched upon, the trees were grubbed up, the earth was levelled, timber was fished up out of one of the great Rhine rafts, decorations were made at Cologne, and the *Fest-Halle* rose like a palace in a fairy tale. In such temporary buildings, I have often thought, the Germans expend their entire stock of taste. Assuredly, never did Concert-room answer its purpose better; few have ever been so thoroughly picturesque." The *Fest-Halle* (completed within the space of eleven days) was an oblong apartment, nearly 300⁰⁰ feet in length, with a nave defined by two rows of fourteen arches each. The roof, with its timbers displayed in the old fashion, was tinted a pale blue; the beam-work was liberally festooned with those rich garlands of oak leaves which one sees nowhere else save in Germany. Up the pillars, which were so many fir-trees merely trimmed—not shaped and planed—ivy had been trained. The walls were hung with a cool, pale-red paper, the effect of which, seen from a distance, and in such quantity, was almost that of a warm and delicately-tinted marble. As might have

been expected, the resonance of the edifice thus constructed was entirely satisfactory.*

With the completion of the building the difficulties of the committee, unaccustomed to the management of a Festival on so grand a scale, were by no means at an end. Blunder succeeded to blunder. The invitations sent to musicians of eminence were not sufficiently comprehensive. Some were altogether overlooked, notably Habeneck, who had done such good service for Beethoven in Paris. Others found the style of invitation too formal, or the reverse, and stayed away. Thus among the list of absentees furnished by Berlioz we find such eminent names as those of Spontini, Onslow, Auber, Halévy, A. Thomas, Habeneck, Benedict, Mendelssohn, Marschner, Reissiger, R. Wagner, Pixis, Ferd. Hiller, Schumann, Krebs, L. Schösser, the brothers Müller, St. Heller, Glinka, Snel, Bender, Nicolai, Ercel, the brothers Lachner, and the brothers Bohrer; nor was there a single representative from Italy.

On the other hand, the list of notorieties present, given by J. W. Davison, includes Moscheles, C. Hallé, Berlioz, Schumann and his clever spouse, Lindpaintner, Verhulst, M. and Madame de Belleville Oury, Madame Pleyel, Guhr, Meyerbeer, Jules de Glimes, Vivier (the noted horn-player), Maurice Schlesinger, Crivelli Blaes (the clarinettist), Viardot Garcia, Jenny Lind (then spoken of as the rising star of modern song), Mlle. Tüschek (a charming vocalist from Berlin), Lola Montez (the eccentric choreographer), Staudigl, Pischek, and Mlle. Schloss (artists then well-known in England), Fétis (the musico-encylopædist), Moeser (the violinist), Ganz (the violoncellist), Schindler (the author of a life of Beethoven), who signs himself "the friend of Beethoven"—a proud title, the propriety of which is sufficiently explained in a letter of Beethoven's, still extant, wherein occur these words: "I wish to heaven you would rid me of my friend, Schindler!"—and a host of other noted characters whom it would be tedious to specify. Among the royalties were the King and Queen of Prussia, the Prince and Princess of Prussia, Queen Victoria of England, and the Prince Consort. The following representatives of the London Press were in attendance—not on account of the Queen's visit to Germany, as the celebrated French critic, Jules Janin, insinuated—for which at least twenty others were despatched—viz., C. Kenney for the *Times*, Morris Barnett for the *Morning Post*, G. Hogarth for the *Morning Chronicle*, Feeney for the *Morning Herald*, Chorley for the *Athenæum*, French Flowers for the *Literary Gazette*, Gruneisen for the *Britannia*, and J. W. Davison for the *Musical World* and the *Examiner*. In addition to the notorieties specified above, hundreds of artists, amateurs, and literary men flocked to the little Rhine city from all parts of Germany, France, England, Russia, Holland, Belgium, &c., purely from feelings of reversion for the departed master, and from the desire to participate in the ceremonial attending the unveiling of a statue which would perpetuate his memory to all future ages. Such a concourse of strangers as now assembled in Bonn had not been reckoned upon. Though the streets were decorated with flowers and flags, no thought had been taken by the committee

* Another account gives 200 feet as its length, and 75 feet as its breadth, including a space of 1,800 square feet, and thus accommodating a larger audience than even the Gürzenich in Cologne.

* The late J. W. Davison, who was also present at this Festival, was not altogether in accord with Chorley on this point. In a letter addressed to *The Musical World* he wrote: "The orchestra occupied nearly the whole breadth of the farther end of the hall, extending forward to about one-fifth of its entire length. Unlike our English orchestras, instead of being gradually elevated so as to assume the pyramidal form, it is almost a dead flat, which fact alone deprives the band and chorus of at least one-third of their power. Moreover, the unusual dimensions of the room, added to this unfortunate flatness, deprives that portion of the audience placed near the entrance of any chance of appreciating the force or the skill of the performers."

for the proper reception and housing of their guests. Even here, in so mundane a matter as this, Liszt, the only one of the committee who had sufficient energy to tackle all difficulties, stepped in, and with his practical suggestions did his best to avert the dilemma. He was the centre round which all revolved, and always appeared cheerful and loveable. As the *Cécilie* records: "In the same way that he brought about the erection of the monument by his large-minded munificence, so by his tact and experience he saved the Festival from the shame of insignificance."

At the rehearsals he took as active a part as he had done with the preliminary arrangements. His youthful zeal and enthusiasm, as Berlioz has related, extended itself to the ranks of the musicians; he warmed up the lukewarm, and sought to infuse feeling into the indifferent; in short, he strove to impart some of his own enthusiasm to them all.

The first Concert took place on August 10, when the Ninth Symphony and the Mass in D, hitherto deemed impossible, were brought to a successful issue under Spohr's direction, notwithstanding the ill forebodings of Anton Schindler, who went about declaring that he alone held the key to Beethoven's intentions. After the Concert there was a display of fireworks on the Rhine, followed by a supper at "The Golden Star," at which the Concert was noisily discussed, the committee angrily overhauled, and poor Liszt blamed for everything that was wrong and praised for nothing that was right.

On the 11th, after music in the Dom Platz, a new steamboat was baptized with the name of "Ludwig van Beethoven." This ceremonial was followed by a pleasure excursion to the island of Nonnenwerth, and a Volks-ball (people's-ball) in the evening.

Tuesday, August 12, the day set apart for the inauguration of the statue, commenced with music at an early hour in the Dom Platz, after which, at eight o'clock, the civil and ecclesiastical authorities, the professors of the University, the directors of the Festival, the invited guests, and visitors from all parts, assembled at the Town Hall; and, accompanied by a vast crowd of the townspeople, walked in procession to the Cathedral. Here there was a solemn performance of Beethoven's Mass (No. 1) in C, conducted by Dr. Breidenstein, who (*teste* J. W. Davison) "manifested his inefficiency very successfully."

The Mass ended, there was a general rush to the Dom Platz. Those who had been so eager to gain admission into the Cathedral were now just as eager to get out of it, in order to secure good points of view for witnessing the unveiling of the statue. Facing the statue a platform, in the shape of an amphitheatre, had been erected for the accommodation of the authorities and the invited guests, and not only were the houses, but the Cathedral itself, was scaffolded from the base to summit, to afford seats for the vast concourse of visitors. Behind the statue the royal guests, with their respective *suites*, were stationed in a balcony abutting from the mansion of the Graf von Fürstenberg. At half-past twelve—just an hour-and-a-half later than had been anticipated—the royal party arrived, amid the firing of guns and the pealing of bells. Silence having at length been attained, Dr. Breidenstein mounted a rostrum and delivered a brief address, which was inaudible to all but a very few; and then, amid the cheering of the multitude, the veil fell from around the statue. "This," says Chorley, "was one of the moments of which life has not many, meagre of interest, and theatrical as it may seem in description. Many hearts were very full; but amid all the crowding memories and emotions of the scene, some will not forget the expression

of Liszt's countenance as he went up to the monument—the first, as was fitting, after one or two town authorities—and signed the record of the transaction. I think that an expression so nobly and serenely radiant I have never seen on any face."

Davison, too, wrote: "It was a glorious moment for the chivalrous and generous Liszt! How did he, the author of this great Festival, the builder of the statue, the true honourer of the dead, whom he not less honoured while living, demean himself? He shouted not, he applauded not—he put his handkerchief to his eyes and wept! For Liszt it was a glorious moment!"

While the signing was going on, a chorus by Dr. Breidenstein was sung, but passed almost unnoticed in the midst of stronger excitement. "And there at last," says Chorley, "stood Beethoven—the rugged, afflicted, storm-beaten genius—placed royally in the town of his birth by the munificent exertions of another musician!"

The second Concert took place on the evening of the same day, the programme being devoted exclusively to works by Beethoven—viz., the Overture to "Coriolan," the Introduction to "The Mount of Olives," the Canon and *Finale* from the second act of "Fidelio," the String Quartet in E flat (No. 10), the Pianoforte Concerto in E flat, and the Symphony in C minor, Spohr and Liszt being the joint-conductors. Liszt conducted the C minor Symphony in a manner described by the *Allgemeine Musik-Zeitung* as thoroughly worthy, genial, and full of life. To hear the work in its entirety, and with the double-basses reinstated in the *Scherzo*—they had previously been omitted, at least at the Paris Conservatoire—was a welcome surprise to many. The E flat Concerto, which Liszt played, was as great a triumph for its executant as for its creator.

A miscellaneous Concert, the so-called "Künstler-Concert" (Artists' Concert), commencing at 9 a.m., on Wednesday, the 13th, brought the Festival proper to a close. Apart from the fact that Mesdames Schloss, Pleyel, Tuczak, Sabilla Novello, Kratky, and Sachs, and MM. Ganz, Staudigl, Götz, Möser, and Franco-Mandes took part in it, it is unnecessary to enter into details beyond stating that it opened with a Festival Cantata composed by Liszt for the occasion. In compliment to Liszt, the royal party had indicated their intention of being present, but did not arrive till an hour-and-a-half after the time fixed for its commencement. Considering the early hour for which it was announced this was not to be wondered at. The consequence was that Liszt's Cantata, which had already been performed before the arrival of the royal party, was repeated by command. Concerning it Davison writes as follows:—"My impression of this composition is decidedly favourable. It is in the modern German style—by which do not understand Mendelssohn or Spohr, but Lindpaintner or Wagner—and is, I think, as good a work of its kind as nine out of ten of the present composers of Germany could have written. It is in E major—consisting of an introduction involving many solos and recitatives, a slow^{*} movement from one of Beethoven's Pianoforte Trios arranged for orchestra and voices, and a *Coda* resuming the original theme further developed and climaxed. The instrumentation is exceedingly brilliant, remarkably clear, and displays many bold and successful attempts at novelty. The voicing for the choir is admirable, and there is enough *idea*, both of melody and harmony, in the composition to authorise the opinion expressed by many distinguished artists present—that when Liszt ceased to be professedly a pianist he would

* The *Andante Cantabile* from the Trio in B flat (Op. 97).

become a composer. I strongly hold with this opinion, but must premise that it is solely founded on my appreciation of the one solitary Cantata." This well-founded prophecy, it is hardly necessary to add, has been amply fulfilled.

The Concert was followed by a banquet at "The Star"—one of those wonderful dinners for four hundred and fifty people which, lasting for two mortal hours and a half, and managed with military discipline and exactness, formed an important feature of the week's doings. At one of these dinners, when toast followed toast, Wolff, the famous improvisator, proposed the trefoil, as symbolical of a common chord, the fundamental note of which was represented by Spohr, the third, which binds all lovingly together, by Liszt, and the dominant, which leads to a pleasant resolution, by Dr. Breidenstein. Others followed, and at last Liszt rose, with the intention of toasting the foreign visitors who had come together from all parts to do honour to Beethoven. He spoke in German in his usual rapid manner, got confused, and brought his speech to an abrupt conclusion with "Long live the Dutch, the English, and the Viennese, who have made the pilgrimage here!"

At this, Chelard, losing his temper, jumped up and screamed out to Liszt: "Vous avez oublié les Français." A French journalist then chimed in with: "Why were no honours to be paid to Louis Philippe, if the Queen of England's health was to be made a toast of?" "Why," replied an Englishman, "were none to be paid to the Emperor of China, or the Cham of Tartary? They, too, had not been present at the ceremony, and they had as little right to be forgotten as *M. le Roi Citoyen*."

Liszt did his best to quell the tumult, by declaring that he had no more wish to hurt the feelings of the French, with whom he had lived for fifteen years, and to whom he owed so much, than to hurt those of the Hungarians whom he had not mentioned. But it was of no avail, and his toast was the signal for a general break-up of the company.

The Festival was complemented by a ball in the evening at the Beethoven Hall, which was largely attended, and may be said to have terminated the festivities, the din of which, owing to the wranglings, the ill-will, the sneers, the slanders, the envyings, and the mismanagement which accompanied them, must have remained in the ears of those who participated in them for many a day afterwards.

And what was the result to Liszt? He was struck down by a severe attack of yellow jaundice, which was not to be wondered at, seeing that (as Davison relates) he was throughout made the scapegoat of the committee, than whom a greater set of bunglers were never before entrusted with an affair of such importance. Liszt had no power to give away tickets or otherwise help the representatives of the press. Whenever he was applied to, rather than expose the committee, who made a trading speculation of the entire Festival, he bought tickets for the applicants and paid for them out of his own pocket. The chief members of the press of England, out of a proper sense of pride, refrained from applying to him; not so those of the Parisian press, many of whom lived the whole time at Bonn at the expense of the man they came to abuse, and some of whom actually borrowed money of him to take them home again. Liszt's bill at "The Star" amounted to something like eleven thousand francs, which, with what he gave towards the expenses of the inauguration, the erection of the statue, and the building of the new Concert-room, left him about twenty-five thousand francs out of pocket by the Beethoven Festival.

Poor Liszt! Though he was prostrated by jaundice, and suffered so many indignities, he afterwards

at least had a life-long satisfaction in the feeling that but for his munificence and exertions Beethoven might still be waiting for a statue in Bonn.

THE LOAN COLLECTION AT THE ROYAL MILITARY EXHIBITION.

IN our last number we gave a brief outline of the aims and scope of the Musical section of the Military Exhibition. Since then these aims have been so far realised that it is possible to give some idea of what has already been done by the sub-committee, acting under Colonel Shaw-Hellier. With most commendable rapidity, considering the late date at which the erection of the Gallery was completed, a loan collection has been installed in the annexe, which adjoins the Battle Gallery, by the aid of which the growth of military music can be traced from its earliest origin down to the present day.

The introduction with which the catalogue of this section is prefaced, contains a well-written summary of the subject, in which the genealogy of the modern military band is so clearly sketched that we offer no excuse for transcribing the following passage: "Until comparatively recent times the only musical instruments that could be called purely military were the fife, the trumpet, and the drum. About the thirteenth or fourteenth century there came into existence a family of instruments called *zinken* or *cornetti*, made originally from horns of animals, and shortened by means of lateral holes. These cornets, with *saquebuts* or *trombones*—the origin of which is lost in obscurity—and reed instruments of different sizes, constituted the bands found in large cities attached to the courts of princes. And it is from these bands that military music may be said to have sprung. These old cornets, or *zinken*, were made in various sizes, and the last of the family, the well known serpent, has only within the last twenty years disappeared from military bands. . . . With the commencement of the present century came the invention of keys to instruments with cup-shaped mouthpieces. Experiments of various kinds were made by Köbel, a horn player in the Russian Imperial Guard, and by one Weidinger, an Austrian. But the credit of the invention of the keyed bugle rests entirely with an Englishman named Halliday, bandmaster of the Cavan Militia in 1810." All the instruments mentioned in the foregoing passage are well represented in the present collection. There are *zinken* in horn and wood, lent by Mrs. Zoeller and the Rev. F. W. Galpin; serpents of all periods, from the early pattern, true to its name and without keys, down to the *ophicleide*, literally "keyed serpent," which has practically disappeared with the retirement of its last player, Mr. Hughes. An excellent specimen of Halliday's keyed bugle, in B flat, is exhibited with a tenor instrument in E flat—a unique specimen—and other samples of this instrument, one of which has an ingenious arrangement with cogs for lengthening the shank. Halliday's invention practically revolutionised military music, and keyed chromatic instruments held their own for many years after the invention of the valve and piston, because of their superior intonation. The growth of the latter mechanism is exceedingly well illustrated. The Conservatoire of Brussels has, among numerous other interesting exhibits, lent a specimen of one of Stölzel and Blümel's earliest trumpets, with two pistons in square boxes, and Messrs. Besson have sent a reproduction by Stölzel of the trumpet brought over by Spontini for the production of "La Vestale." Nothing is more interesting in this connection than to trace the progressive attempts that have been made to remedy the inherent defect of all piston instruments—the imperfect in-

tonation of notes produced by means of more than one piston. Here may be seen one of Courtois' cornets, with the elaborate Arban mechanism for ensuring correct intonation. Messrs. Besson send, amongst many other exhibits, a four-valved euphonium, patented in 1858 by Gustave Besson, one of the first attempts to rectify the lower register of brass instruments. Messrs. Mahillon send instruments with their regulating pistons, and Messrs. Boosey exhibit euphoniums constructed according to the simple but ingenious model of Mr. Blaikley. The family of trumpets, again, is very much in evidence. Mr. Thomas Harper sends two splendid trumpets, one of which, dating back some 200 years, is quite a thing of beauty. Very interesting, also, is the old Nuremberg trumpet, lent by the Brussels Conservatoire, and which, after the manner of the time, is bandaged to prevent rattling. Colonel Shaw-Hellier also sends a very handsome silver trumpet and banner about 150 years old, and the Queen has lent two old bass double trumpets with slide action dating back to the same period. The introduction of keys as applied to this instrument is due to Weidinger of Vienna, in 1801, one of whose instruments with four keys is included in the exhibits. Turning to the reed class, one is able to watch the gradual development of the clarinet from the chalumeau, the oboe from the musette, and the bassoon from the uncouth bombard of the fifteenth century. Here again the exhibits of the Conservatoire of Brussels are exceedingly interesting. They comprise, *inter alia*, a "rocket" or cervelas in ivory, a soprano oboe or discant schalmey of the sixteenth century, a Pommer, or alto oboe, a tenor and bass bombard, and a great contra-bass oboe or "gross doppel Quint Pommer." The gradual evolution of the bassoon from the fagottino is unmistakably set forth in this collection. Mr. Spottiswoode sends two beautiful tenorons by Savary—the Stradivarius of the bassoon—and also exhibits the contra fagotto made by Hasenreier, of Coblenz, on the design of Dr. W. H. Stone. Mr. Galpin has lent a number of fine instruments in this class, of which a bassoon by Marzoli, keyed like an oboe, and a splendid specimen of Stanesby junior's handiwork, *circa ann.* 1747, are the most noticeable. The original contra-bassoon, made by Stanesby for Handel, and played at Marylebone Gardens by J. F. Lampe in 1739, has been sent by Mr. Ringrose Atkins. Messrs. Mahillon exhibit a brass contra-bassoon, of which such effective use has been made in the score of "Esclarmonde." Amateurs of the clarinet will find much to interest and delight them. No exhibit, however, is likely to attract them more than the fac-simile of Denner's *chalumeau*, in trying to improve which he invented the clarinet, about 1690. Mr. Lazarus sends three favourite instruments, of which that in A, which he played in the orchestra of the Royal Italian Opera under Costa in 1842, seems a clumsy tool by the side of the later specimens. Messrs. Boosey exhibit, amongst other examples, a very complicated instrument designed by Mr. Clinton, on which the player can produce a shake on every semitone. The elaborateness of the mechanism, however, has prevented the instrument from attaining general popularity. The clarinet lent by Mr. Case has a historical interest, as it is almost certain that it was played upon on the field of Waterloo. Amongst the numerous curious or interesting instruments exhibited, a few are worthy of special notice. A set of flutes, comprising the musical equipment of a band of "lansquenets" in the sixteenth century, will repay observation; also the curious *Flute à Colonne*, which is to be found in the same case. Fac-similes of the *lituus* found at Caere in Etruria, and of the *buccina* discovered at Pompeii, have been sent by the Brussels

Conservatoire. Of eccentric modern instruments none is more remarkable than the tenor saxhorn, with seven distinct bells made especially for and played by Distin. The appearance of the player must have resembled a stag's head. Many of the exhibits have a historic interest. Thus we notice one of the now obsolete fife cases used by the Grenadier Guards in the Crimea; a cornet taken out of a dead bandsman's hand at Tel-el-Kebir; a wooden drum sent from the Soudan to General Eyre by Gordon, when the latter was Governor of the province; drums used at Blenheim and Waterloo, and many other interesting relics.

It is much to be doubted whether within so modest a compass a more valuable collection has ever been brought together. For this satisfactory result Colonel Shaw-Hellier, the Commandant of Kneller Hall, and his indefatigable right-hand man, Captain Day, of the Oxfordshire Light Infantry, are primarily responsible. Only those who have enjoyed the privilege of availing themselves of the services of the latter officer as their *cicerone* can have an adequate idea of the happy mixture of enthusiasm and practical knowledge which he has brought to bear on his task. We cordially recommend all musicians who are interested in the growth of the modern orchestra to lose no time in visiting this really representative collection. Even to the lay mind the contents of the cases tell a good deal of their own story. But the committee have very sensibly arranged that a series of Recitals shall be given, by means of which the developments of the various instruments will be acoustically demonstrated. Such Recitals should prove of real assistance to composers, and may possibly lead to the revival of certain instruments which have been allowed to fall into disuse.

PIANOFORTES IN BOARD SCHOOLS.

SOME of the daily and weekly papers, with their customary sagacity in matters musical, have discovered our venerable friend the thin edge of the wedge in the modest proposal of the London School Board to place pianofortes in some of their schools. It is assumed as a matter of course that the real ultimate object of the Board is to teach their 435,000 children to play the pianoforte. As a matter of fact, however, they merely propose to place about 100 pianofortes in their schools at a cost of about £2,500. In doing this they will be making no precedent, for many of the provincial Boards, such as Nottingham, Manchester, Liverpool, and Bradford have already provided their schools with instruments. Some of the opposition comes from the ratepayer, already exasperated by a rate of one shilling for what was in no case ever to exceed threepence in the pound. But as a yearly sum of £1,500 and probably less will quite meet the necessities of the case, providing for tuning, renewals, and repairs, the addition to the rate will not amount to more than the fraction of a farthing in the pound. It may be some further consolation to know that such is the remarkable proficiency of London Board teaching, the whole of the children gained the higher grant of one shilling for note singing in the examinations of the Education Department last year. But as the introduction of pianofortes cannot improve this result, it is natural to ask, why introduce them? In the first place, because owing to the fact that most vocal music of the kind practicable in a children's school has an indispensable accompaniment, a pianoforte enormously widens the field of choice of the best music. Next, in infants' departments, at least, some accompaniment is absolutely necessary to support pitch and maintain the key between verses of the

songs and games with music. Then for school concerts, social evenings, and other gatherings that attach and endear a child to its school, a pianoforte is a first necessity, as it is again for the musical drill now so common in the elementary schools. It is confidently asserted that after all the instruments will be useless because mere Board School teachers cannot play them. Even if provincial experience had not shown that the average school teacher can play well enough for the purpose, it is sufficient to point out that in the Training Colleges, where some 2,000 students are being taught, a very large proportion show proficiency in pianoforte playing at the annual Government examinations; and as the London Board is able to command the pick of the profession their schools will always be well supplied with accompanists. If keyed instruments are really to be excluded from schools as extravagant redundancies, it is difficult to see why so much time and trouble should be given to instrumental practice in the colleges. There is one aspect of the question that deserves the most serious attention. At present the sight singing and part singing power of the London Board children will compare most favourably with the singing of children in middle and higher class schools. It is not too much to say that the misuse of the pianoforte is one of the main causes of the helplessness exhibited by the average young lady or gentleman when the connection between notational signs and conceptions of musical effects is tested. Arithmetic cannot be taught by a machine that will provide the pupil with an answer to all his sums, and the mind's ear cannot be educated to strive if the effect to be striven for is always provided by the pianoforte. It may be hoped that the musical managers of the schools who have done so well in the past will sufficiently guard against a use of the pianoforte that would be retrograde. They may also be trusted to take care that unaccompanied singing does not die out. The greatest result looked for by musicians who know anything of the condition of music in our schools will be a higher artistic tone in the whole musical life of the school, arising from an adequate performance of the best music suitable for children to sing.

In his recent speech at the Cobden Club, Mr. Gladstone said that in the days of "Protection" he used to ask why this law should be limited to goods. "Why don't you apply it to persons," he said; "Why was it that the wealthy and powerful classes of this country, when they commanded its legislation, did not lay a heavy prohibitory duty on the importation of Italian singers? Why was not the hard-working, though, perhaps, not equally melodious, British singer entitled as much to protection as any other production in any other department? Yet nobody placed the Italian Opera under the ban of protection. They knew too well their own pleasure and their own comforts when they came so near their own home as that." Unfortunately, so far from "Protection" being afforded to British artists, it was virtually given to those of foreign birth. The inexorable law of fashion—as stringent as any laid down by legislators—reversed the custom of the country, and made the "Italian Opera" the recognised opera of England. The "productions of the land," as Mr. Gladstone terms them, were in fact treated as smuggled goods, and timidly introduced in places where public criticism was not too keen. English artists even attempted to conceal their nationality by giving their names an Italian termination, and operas of other countries were compelled to be translated into the fashionable musical language before they could be accepted by an English audience.

No musical Cobden, however, was necessary to remove these unpatriotic restrictions, for free trade in art must inevitably prevail when the good sense of the public desires it.

THE daily papers announce that a deputation is leaving London for Paris, in order to present M. Pasteur with a testimonial in the shape of a photographic album. So far so good, but we learn further that "A novel feature accompanying the present is an Ode composed by Lady Paget, which has been set to music by Lady Thompson, and is to be sung by Miss Paget." Unawed by these aristocratic names, we venture to lift up our voices in earnest (though useless) protest against this part of the proceedings. There are some occasions at which the Muses may fairly be invited to assist, and there are others with which music and poetry should have nothing whatever to do. The presentation of a testimonial is distinctly one of the latter. Granted that M. Pasteur is a benefactor to his species (though doctors still differ over this question) and is therefore more worthy of a triumphal ode than the general who has but caused the wholesale slaughter of thousands, we must maintain that the arts can only fairly be called in to the glorification of someone or something in which there is a strong element of the ideal and beautiful. An ode for a victory, if you like, because we fancy all sorts of splendid future results—an ode for a centennial or jubilee even, because of the host of fancies conjured up by the very contemplation of the past—but an ode inspired by thoughts of inoculation for rabies—no!

HERE is an illustration. When first International Exhibitions were started they had something romantic about them and everyone talked sentimentally about the brotherhood of nations, the new era of peace, and all the rest. Then it was felt that at the opening of such an undertaking music and poetry might fairly be expected to uplift their voices, and they did. But when the results of Exhibitions proved delusive and these enterprises took the prosaic shape of a big bazaar and advertisement dodge, straightway the arts refused to have anything more to do with them, although a military band in the grounds was an indispensable part of the attractions. There would be something ludicrous in opening a shop with a celebration ode, and Exhibitions are now nothing but shops—pure and simple, and were about to add, but these adjectives are too unsuitable.

THE *Ménestrel* is responsible for the following anecdote about Liszt, which, if not true, is at least well found. The master was sitting one evening in his sanctum in his dressing-gown in a studious mood, and awaiting the arrival of the divine *affatus*. On the flat above, which was occupied by a banker, a *soirée musicale* of the noisiest description was in full swing. The keys of the pianoforte, mercilessly maltreated by performers of the most pugilistic character, seemed to cry aloud in agony. Suddenly the door of the drawing-room opened, and Liszt, still clad in his dressing-gown, entered. The fashionable assemblage were startled by this strange apparition, but, overlooking his attire as an eccentricity of genius, all anxiously observed his movements. Liszt slowly advanced to the instrument, the young pianist who was seated there retiring before the master, sat down before it, let his fingers stray over the keyboard as though he was about to improvise, then, suddenly shutting the lid, he put the key in his pocket, arose as tranquilly as he had entered, glided from the midst of the astonished guests, and returned to prosecute

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the labours of composition in his own room without further fear of interruption. From which one may gather that genius has its privileges as well as its penalties.

Nor the least interesting features of the performance of Mr. Robert Buchanan's play "The Bride of Love," produced at a *Matinée* at the Adelphi Theatre on the 21st ult., were the two Choral Odes for female voices, excellently sung by a choir provided by Mr. Stedman, with the accompaniment of a delicate score of four flutes, four harps, two triangles, and cymbals, written by Dr. Mackenzie. The Epithalamium at the opening of the third act, for two-part chorus, designed to represent as far as possible the style of ancient Greek music, was received with especial favour and was encored; and the Choral Ode in praise of love in the fourth act, sung behind the scenes, was no less favourably welcomed. It could have been wished that the whole of the music which was employed in the play had been furnished by the composer of these two charming works, for the other vocal composition, a "Chorus of night," for mixed voices, by Mr. Slaughter, and the dance melodies introduced were by no means worthy of being associated with the idyllic, poetic, and masterly efforts of the Principal of the Royal Academy of Music.

M. CHARLES SANNOIS, *alias* M. Camille de Saint-Saëns, whose eccentric disappearance has been the talk of Paris for the last couple of months, seems to have had a good time while he was away. Amongst other amusements he very nearly made his *début* as an opera singer in "Las Palmas," in support of a *prima donna* who was paid at the magnificent rate of two francs a night. He had volunteered his services gratis, had been accepted, and rehearsed his part. But at the last moment the manager went bankrupt, the francs were not forthcoming, the *prima donna* struck, and "Rigoletto," with M. de Saint-Saëns in the cast, had to be withdrawn from the bills. It is, however, quite refreshing in these mercenary days to know that there are eminent composers who will sing for nothing, and, what is more remarkable still, *prime donne* who will "sing a song for sixpence," or, to be more precise, at a wage which is about the ten thousandth part of what Madame Patti has received for a single night's performance.

UNDER the direction of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations, the number of candidates reached a total of 1,141, of which 64 failed in the preliminary, 160 were postponed until 1891, 431 passed, 473 failed, and 13 were absent. The examinations were conducted in 44 centres by two examiners in each case. In most cases the examination rooms were granted by the local authorities. The Board has already commenced its labours for the ensuing year by the preparation of the syllabus which it is understood will be issued early in July.

FACTS, RUMOURS, AND REMARKS.

THE *Daily Telegraph* has twice called attention to the predatory exploits of an ingenious *chevalier d'industrie* who has hit upon a clever mode of extracting money from other people's pockets. He must be a student of human nature, at any rate of artistic human nature, which, in an age of fierce competition, becomes expansive and unsuspecting at sight of a good engagement. This philosophic rogue calls, say, on Mr. Carrodus, and represents himself as a concert agent empowered to make an offer for

the artist's appearance in Brussels. Naturally, Mr. Carrodus is anxious to obtain a name on the Continent, and his sympathies are at once excited. Terms are quickly arranged, our rogue being not only liberal as to the figure, but willing to pay in advance—by a draft on a Brussels bank. But if payment be made in advance, the "agent" would like pre-payment of his commission. That seems fair enough, and Mr. Carrodus, taking the draft, pays the fee in hard cash. Of course the paper turns out to be worthless and the violinist finds himself swindled. Although the case of Mr. Carrodus was made public in the *Telegraph* almost immediately, the unblushing rascal went on with his game, obtaining £40 from Mr. Henschel and £20 from Mr. John Thomas. Then he tried Mr. Ganz, but that professor was too wary, and declined to pay the commission till the draft had been honoured. Probably the swindler has now cleared out of the country, carrying with him unbounded admiration for the forbearance of its inhabitants and the inactivity of its police.

A BOLD apologist for the dramatic character of Wagner's works has appeared in the Chicago *Presto*. He says in one place: "The moral good which results from such a deftly-put sermon as any one of Wagner's music-dramas can give is very great. By the law of contrast one can better appreciate the good by knowing of the bad in human nature. As no human being is innocent or entirely free from sin, it behooves (*sic*) each individual to know of devilishness that he may be more or less free from its contamination." It follows, of course, that the guardians of public morality should encourage the sale of Zola's "La Terre," and all such exponents of "devilishness." But the cream of this writer's article is met with when he turns upon Wagner's critics and remarks, in words to which we now give the distinction of a separate paragraph and italics—

"Perhaps much of the adverse criticism which Wagner's later music-dramas met with was due to the fact that the critics more or less felt the exposure of their own secretive, hypocritical natures!"

There, Edward Hanslick, what do you think of that? Another contributor (or mayhap the same) to the *Presto* resignedly surmises that the "crashing, sensuous, controversy-creating ugliness" of Wagner's later works may be necessary "because it strongly impresses upon ourselves the fact of its existence."

A RECENT case of the "prodigious" is thus discussed by the Chicago *Indicator*: "In New York, a few evenings ago, a Concert was given at which the bright particular star was Clara Louise Webb, a little child eight years old, who is said to exhibit rare skill as a pianist. She played a Beethoven Sonata and other selections with great effect, it is said. But what is particularly noticeable is this: The little lady came on the stage carrying a doll, which she placed on a chair before seating herself at the pianoforte. This is the latest stroke of the enterprising manager. It is a good advertisement, conveying the idea that the little artist is so thoroughly a child that she merely stops in her doll play to rattle off a Beethoven Sonata or some such flippant thing, only to return to the more serious work of playing with her doll when the selection has been gone through with. But we are led by this action of the manager to think what other managers may do. If it is good policy to show the youthful side of an artist who fills older parts, may not somebody think it good policy to show the aged side of an artist who plays youthful parts? Think of the ballet! Ugh!"

It appears from a letter addressed to the *Echo* by Mr. H. M. Barron that, notwithstanding the recent agitation in favour of "angelic choirs," lady vocalists still have difficulty in "securing positions in cathedrals and church choirs, even for special services and performances for church funds," &c. This, no doubt, is very lamentable; but our readers will be immensely relieved to learn, on the authority of Mr. Barron, that a grand scheme is now being "formulated" to meet the difficulty—namely, the "introduction of lady choirs and boys, robed in cap and gown, with sash and badge; these lady choirs to give renderings of classic and other music and songs, at the Portman Rooms and other leading places in London and provinces, under the patronage of the cathedral and church dignitaries of the day." So—

The Indescribable,
Here is it done!
The Ever Womanly
Beckons us on!

THE "encore nuisance" seems to have a bad effect on the temper of some artists, not by its presence but its absence. There was a case some time ago of a pianist who "broke things" because she was not asked to repeat her performance. That was vulgar; but under the same circumstances Miss Emma Juch, if the following report be true, knows how to assume the melodramatic: "A queer exhibition of temper by Emma Juch, the *prima donna*, came to light to-day. Tuesday evening she sang in 'Carmen' at English's Opera House, in one of the scenes of which she uses a dagger. The scene closes with a climax that almost invariably brings an encore, and in expectation of the usual result Miss Juch remained upon the stage after the curtain had gone down. The encore failed to materialise, and as the singer turned toward her dressing-room she impulsively plunged her dagger through the drop-curtain." "The encore failed to materialise." What a delightful expression!

ANOTHER instance of artistic bad temper is cited in connection with the Wagner war in New York: "It is related that on one of the first Patti nights at the Metropolitan, Lilli Lehmann, the *prima donna* of the German Opera, occupied a box. The house was crowded and the applause was great. At an interesting stage of the proceedings Lehmann left her box with conspicuous rudeness, remarking: 'I am disgusted to see that people will pay seven dollars to hear such music as this when one can hear German opera for three dollars.' This incident being related to a gentleman in the lobby, he said in a quiet way: 'I suppose some people wonder why a New Yorker will pay two dollars and fifty cents for a dish of terrapin at Delmonico's when he can buy a Frankfurter sausage for five cents.'"

When a *Herald* reporter asked Madame Patti what she thought of Miss Lilli Lehmann's rudeness in leaving the house, as above mentioned, the *diva* replied, with sweet simplicity: "I do not know Miss Lehmann, and was not aware that she had been in the theatre, or that she went out of it." How these artists love one another!

A CORRESPONDENT favours us with the following advertisement, cut from a Queensland paper: "H. Walker, Hairdresser, &c., Mossman Street, begs to return his sincere thanks for the patronage bestowed on him for the past sixteen years, and wishes to inform his customers and the public generally that in

conjunction with his Hairdressing Establishment, he has started as Tobacconist, &c., and Dealer in all kinds of Musical Instruments, Strings, and Fittings. Instruments repaired. Lessons given on the Violin, Flute, and Cornet on the premises. Agent for Paling and Co.'s Pianos and Organs; all makers. Sheet music in great variety. Easy time payments." Mr. H. Walker is, no doubt, a very useful man; but if there be any truth in the proverb, "Jack of all trades, master of none," we would rather take violin lessons from him than allow him to shave us.

THE Vienna correspondent of the *Daily Telegraph* is a bold man. He has actually written a long article to that paper containing facts and arguments proving that the Viennese public, having had "too much Wagner," are turning to Italian opera with delight. We fear that the correspondent did not count the cost of making such a declaration. The Wagnerian fanatics will "let slip the dogs of war" at him forthwith. The *Musical Courier* of New York will call out for some one in Vienna to silence him; his treatise on conic sections (should he write one) will be severely reviewed in London, and the universal air will ring with shouts of "Philistine!"—that "blessed word" which seems, on ejection, so greatly to relieve the offended Wagnerian stomach. But let the bold, bad man of Vienna be comforted. These things don't hurt.

THE medical testimony lately published as to the healthful effect upon the constitution of diligent practice on the flute is no doubt founded upon truth, for certainly we never knew a professional flautist to be in the slightest degree affected by performance upon his instrument. But the danger is that inoffensive amateurs who have not the slightest musical faculty, may now render themselves a perfect nuisance, under the impression that they are following their doctors' prescription, especially as they are told that flute-playing is "a capital substitute for walking exercise." Let them, however, charitably remember that we do not desire to be informed where and how long our next-door neighbour takes his daily exercise.

OUR contemporary, the *Globe*, is facetious about a certain Italian tenor whom report (American) declares to be guilty of washing his own socks. The *Globe* contends for the liberty of the subject in this regard, and quotes a transatlantic opinion that many foreign vocalists would be improved in appearance were they to follow their compatriot's example. We would point out in further defence of the cleanly and economical singer that the American "laundress" is a person with whom relationship, though sometimes necessary, is always undesirable. The Mongolian may be at the bottom of the whole matter.

Madame Patti has through life enjoyed such excellent health that the idea of her possible inability to fulfil an engagement has, somehow or other, not occurred to the public mind. This was the cause of the unseemly demonstration at the Albert Hall recently, when the artist was too unwell to grant encores. Madame Patti's immunity from sickness appears now to have ended. She twice disappointed her admirers in New York, and the management refunded the money paid for tickets. Well, even a Patti is mortal, though till now we had no reason in her person or singing to suspect it.

An article in the *Globe* treating of the absurdity of calling the artist who presides at the pianoforte at a concert a "Conductor," remarks that those who thus merely play accompaniments "generally massacre them." Speaking from a long experience in concert-rooms, we cannot say that we agree with this sweeping assertion. Pianoforte solos we have constantly heard "massacred"; but, as a rule, an accompanist is a well-trained musician, and we have usually found them not only good performers, but thoroughly sympathetic with the vocalist.

WE have heard much lately of praiseworthy efforts to "raise the status," not only of organists, but of all engaged in the musical portions of the church service. In proof that there is also an antagonistic tendency to lower it in certain quarters, we may refer to a recent advertisement for a Precentor in a parish church, in which, after announcing that the salary will be "according to qualification," it is stated that there is a "good opening for tailor or shoemaker."

POOR Mr. Froelich of Cracow! By a "thematic coincidence" some melodies in his "Crown Prince" Gavotte came out exactly like those in Czibulka's Gavotte "Stephanie," and the composer has been fined for petty musical larceny. This may be right and proper, but why stop at Mr. Froelich when there are many offenders and the Austrian exchequer is not rich? How much Mr. Goschen might raise in relief of local taxation by prosecuting all the thematic coinciders!

THE rise and progress of musical clubs amongst us is a subject demanding very serious consideration in the interest of the musical profession. Such consideration we may speedily give to it; but now must be content to chronicle the advent of a "Prince's Concert Society" (a club under another name) having its habitat in the galleries of the Royal Institute of Painters in Water-colours, and open to "ladies and gentlemen of position."

A GERMAN journalist of New York has just informed the world that "there was a little of the Philistine in Charles Lamb, and then, too, it must not be forgotten, he was an Englishman." We are all Philistines here; but it should be remembered that our Asiatic prototypes were a great deal more civilised than the "peculiar people" with whom they were chronically at war. There is some comfort in that, anyway.

ON the whole, Mr. Abbey's operatic venture with Patti and others was a great success, but he is reported to have lost 40,000 dollars by the Tamagno part of it. Commenting upon this, an American critic observes: "People will discover that it does not pay, for the sake of two or three phenomenal notes, to listen to a tenor who sings flat and through his nose during the better part of a performance."

MR. JOHN MITCHELL, of St. George's Chapel, Windsor, completed the seventy-fifth year of his connection with the choir a few days ago. He was appointed a chorister in 1815. This record was surpassed by Mr. Roche, of Cork, the composer of the song "O twine me a bower," and other works. At the time of his death, a short time back, he had completed seventy-eight years of uninterrupted service in Cork Cathedral.

THE following paragraph appears in a morning contemporary: "Tenders wanted for making 100 pianoforte organs, complete for street use." Those who have a tendency to meet their miseries half way will no doubt be appalled at such an announcement; but optimists may find a gleam of hope in the fact of the country where these doomed "streets" are situated not being mentioned.

AN Academy of Science and Art has lately been founded for the Kingdom of Bohemia. According to the statutes, the Emperor is empowered to nominate a proportion of members, and has selected, as the sole representative of music, our recent guest, Antonin Dvorák. That his Majesty's choice will meet with the approval of Bohemian public opinion we are well assured.

ACCORDING to our evening contemporary, *The Echo*, Madame Adelina Patti is an expert angler, but not a thorough one. While she has no objection to landing the fish, some one else must take the hook from the victim's jaws, that operation being, to her mind, "cruel and ghastly." The refinement is exquisite and the distinction a nice one—more nice than wise under the circumstances.

THE Crystal Palace Choir have presented Mr. August Manns with a silver salver in an oak case. A salver, according to Webster, is "a piece of plate with a foot; or a waiter on which articles are carried round or presented." The eminent *chef d'orchestre* is thus ingeniously requested to go on serving up good music to a public always ready with silver in exchange.

AN advertisement in a daily paper for a governess to take entire charge of three girls and teach them "English, music, French, and drawing, at a salary of £16 to £18," is followed by one for a housemaid, "who can wait well at table, clean plate, &c., at wages from £18." Blessed, indeed, are those who are not burdened with "accomplishments."

AT an evening Concert we are told that "Madame Osborne Williams was in pink and cream, and Madame Clara Samuell looked very well in primrose silk, with a *tablier* of white jet." We trust that these admirable artists will forgive this silence upon their vocal efforts, in consideration of so flattering a notice upon their dressmakers.

HERE is another gem of criticism from over the Atlantic: "The great chromo-loving, fashionable novel-reading public will, of course, continue to prefer its barrel-organ operas, but the musically educated are beginning to realise that German opera singers are as superior to the Italian as the German orchestral scores are to the Italian." Good boy! Try again.

MENDELSSOHN'S Song without Words (No. 30) is, a correspondent informs us, used at the Gaiety Theatre "to carry a graceful and favourite *danseuse* through her *pas seul*." We make a present of this information to the foreign critics, who are for ever reproaching us with Mendelssohn worship. They can take it how they like.

WE have no special comment to make upon the election of Dr. J. F. Bridge as Gresham Professor. The successful candidate was one of six; and, slightly altering *Marc Antony's* famous parenthesis, we would say—

The Doctor is an honourable man
So are they all, all honourable men.

THE strike epidemic having spread to schoolboys, why should choirboys escape? As a matter of fact, the young gentlemen engaged in that capacity at St. Mary's, Rotherhithe, were "out" on a recent Sunday evening, and the service was for some time delayed. We are not informed as to the grievance; but perhaps there was none.

SARASATE has played Mackenzie's "Pibroch" in Mexico with great success, and more recently, with the same result, in Boston, where, according to a leading critic, "the entire Suite proved a highly pleasing novelty and gained a large amount of applause for the soloist."

THE front page of the New York *Musical Courier* (14th ult.) displays the portrait of a gentleman armed with a sword and wearing as many medals as Count von Moltke. On closer inspection it turns out that the highly-decorated person in question is only Eduard Strauss, the waltz composer and conductor. It was an American poet who said "Things are not what they seem."

AN American critic observes that, as Madame Albani is such a true artist and excellent singer, particulars of her intimacy with Queen Victoria are quite superfluous. This writer speaks for himself, but not for his countrymen—certainly not for his countrywomen.

THE young man sent by the *Newark Herald* to report a recent performance of "The Messiah," said, amongst other things: "The 'Pastoral' Symphony for pianoforte and harmonium was an exquisite piece of instrumentation, which seemed to throw a sort of dreamy, soothing influence over the entire audience."

AN organ manufacturer tells us that competition with him is "impossible." It may, perhaps, be extremely difficult, but the advertisements of first-class instruments which surround those of his own prove that it is not "impossible."

"VIRTUOSITY is not a musical virtue after all, and although it serves its purpose, in the end leaves us unsatisfied, or else, like little Oliver Twist, asking for more and more." These words of wisdom adorn a page of the New York *Musical Courier*.

TAMAGNO is reported to have formed a bad opinion of America, which he will never again visit. By never again is probably meant the period between the time present and the making of a sufficiently lucrative offer.

ROYAL ITALIAN OPERA.

WITHOUT previous issue of a prospectus, Mr. Augustus Harris opened Covent Garden Theatre for Italian Opera on the 19th ult., when a brilliant audience, including several members of the Royal Family, gave the season a capital start. We can only deal now with the proceedings of the first week, and these were not of a nature to detain us long, since at every performance a familiar opera was given. There is nothing more to be said regarding "Faust," "Carmen," "Les Pecheurs de Perles," "Lohengrin," and "Il Trovatore," which belong to things very generally known. We are therefore concerned solely with the executive side of the matter, and especially with certain new artists who for the first time challenged the opinion of London amateurs. Taking these *en bloc*, we are sorry that it is impossible to regard them as "epoch-making." They are a respectable lot, no doubt, but their proximity to the Thames involves no danger of a conflagration, and we

still await the coming of artists destined to revive the greatest glories of the Italian stage. This is disappointing, but when we cannot have all we want, common sense bids us make the best of what we have. Madame Nuovina, who appeared in "Faust" on the opening night, is a good and intelligent soprano, who knows what should be done and how to do it. Unfortunately, her physical resources are not sufficient for a large house. The intention was admirable throughout her performance, and the skill sufficient, but, for the reason just stated, effect was not proportionate. How far nervousness had to do with the result remains to be seen. "Carmen" served to introduce a new tenor in the person of a Spaniard, Mr. Valero, whom we may best describe as a smaller Gayarré, the *timbre* of the voice being much the same, and the method bearing a close resemblance. Valero has not, however, the passion and occasional inspiration of Gayarré. Still he is a good and serviceable artist, having both experience and skill to carry him through. The "indisposition" of Miss Macintyre let in a Miss Columbatias *Micaela*, who is entitled to thanks for promptly and efficiently stopping a gap. Mr. Valero appeared again in the "Pearl Fishers," and with him a Mr. Dufliche—a baritone whose chief vocal fault is a *vibrato* having the effect of a perpetual shake. The voice is a good one naturally, and its owner phrases and acts well, but he is terribly handicapped by the prevailing vice of modern dramatic singers. In "Il Trovatore" a new soprano and a new tenor appeared. The soprano, Madame Tetrizzini, depends for her claim to be "dramatic" more upon her acting than her singing, which is that of a "light" artist. She made an effect in the "Miserere" scene by appropriate intensity, but we look forward to her promised performance in "Les Huguenots" with some doubt as to sufficiency of means. The tenor, Mr. Rawner, was announced as having made a "great sensation" in Italy. We doubt if he will do the same here. He is by no means a great singer, and for that reason, perhaps, depends upon the display of a few high notes, including a C, which appears to be his *sumum bonum*.

With the *débutants* have appeared Miss Ella Russell, Miss Macintyre, Madame Scalchi, Madame Fursch-Madi, the brothers De Reszke, Mr. D'Andrade, and other old acquaintances, each singing after his or her wont. Messrs. Mancinelli, Randegger, and Bevnigani are sharing the Conductor's work, and both orchestra and chorus are adequate.

PHILHARMONIC SOCIETY.

AMONG the chief attractions of the fourth Concert (the 8th ult.) was an Orchestral Suite entitled "Scene Veneziane," composed two years ago by Mr. Mancinelli, but entirely new to England. The work is in a very special and deliberate sense an example of what is called "programme music"—it endeavours to illustrate a story. Observe, we do not say tell a story. The language of music is too vague for such an achievement, and if the "Scene Veneziane" were given without any definite clue to its meaning, the chances are that there would be as many interpretations as hearers. Mr. Mancinelli's piece was put in no such position of disadvantage. Through the official analyst, the audience were informed in detail what it was all about, and confusion was thus made impossible. There are five movements: first, an *Allegro* descriptive of a Carnival scene, in which a youth and maiden, meeting, begin the ever-new drama of love; second, an *Adagio* wherein the youth, in a more retired and appropriate place, discloses his passion to the girl; third, a *Presto*, which pictures their rash flight to a neighbouring island; fourth, an *Andante* representing their return in a gondola; last, a *Lento* and *Allegro* bringing before us the nuptial ceremony and dance. In a work of this class, we do not, of course, look for the highest musical qualities. The composer's purpose is served if he be picturesque, suggestive, and pleasing, in which manner and measure Mr. Mancinelli has certainly achieved a success. His music is full of southern sentiment and vivacity, it has the rich colouring of a sunny land, and something of the naïveté that always strikes secretive and undemonstrative northerners. We must particularly commend the orchestration, which is rich, varied, and appropriate in a striking degree. With all this the structure of the movements is simple and possible. Obscurity never enters into them; the melodies being broad

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and well defined, and their accompanying details more a matter of colour than intricate design. Hence all is "above board" and the hearer never finds himself distracted from recognition of the story through the music. We should add that there is only one love theme, which is used throughout. The more attractive sections of the work are the Carnival music, full of life and characteristic movement; the "Declaration of Love," the animated *Scherzo* depicting the lovers' flight, and the Nuptial Scene, with its curious introduction (for strings) of a fragment from Marcello's setting of Psalm xxxii. We will not say that the "Scene Veneziane" is exactly Philharmonic music, but it undoubtedly pleased the Philharmonic audience, who recalled the composer-conductor again and again. This was the only novelty in the programme, but there was a new pianist, and a very able one, in the person of Mr. Leonard Borwick, a pupil of Madame Schumann, who has communicated to him many of her qualities as well as her mannerisms. Mr. Borwick gave a masterly rendering of Schumann's Concerto, and so played Rubinstein's "Staccato" study as to excite great enthusiasm. Miss Macintyre's singing of "O peaceful night," from Cowen's "St. John's Eve," was another excellent feature of the Concert.

At the fifth Concert (22nd ult.) the place of honour was taken by a new "Orchestral Picture" (in Overture form), entitled "Cloud and Sunshine," the work of Mr. Frederic Cliffe, recollection of whose very successful first Symphony, invested it with more than ordinary interest. Though bearing a special title, the Overture cannot be called "programme music." In point of fact, the work is complete in itself, the special name being employed more as a guide for the imagination of those who need such help than as a necessity of the case. Strictly following classical form, the Overture, from the opening of its slow Introduction to the *Coda* of the *Allegro* is an interesting and masterly thing. That its details are many and that its structure is often intricate must be granted, but this affects only a first hearing. Those who know the music clearly see what a power of fancy and combination has been expended upon it, and how fully it bears out the promise of the Symphony with which, some time ago, Mr. Cliffe astonished us all. As the Overture is not an easy one, neither was its performance, under Mr. Cowen, quite all that could have been wished. But the value of the work sufficiently appeared, and Mr. Cliffe had to answer a double call. In addition to the novelty, were heard Brahms's "Tragic" Overture, Weber's "Concertstück," rendered by Madame Sophie Menter with great power, in her own individual manner; Gade's Overture "Nordische Sennfahrt," and a very fine performance of Beethoven's Second Symphony, which was a success for Mr. Cowen. Madame Nordica sang Beethoven's "Ah! perfido" superbly.

CRYSTAL PALACE.

A SUPPLEMENTARY Concert was given at the Crystal Palace on the 3rd ult., when Sullivan's "Golden Legend" was performed. The chorus singing on this occasion was more than usually good, and was doubtless the outcome of what must now be a thorough knowledge of the work, which has attained a remarkable degree of popularity not only in London but in various parts of the country. The band was perfect and the performance in every way a success, the greater measure of which is due to the painstaking conducting of Mr. August Manns. The soloists were Mrs. Hutchinson, Miss Marian Mackenzie, Mr. Henry Piercy, and Mr. Watkin Mills, all of whom sang the music allotted to them in their best style. The popularity of the work is not confined to those who take part in the performances, but it is now so universally known to the patrons of music that, as far as its powers of attraction are concerned, it is accounted as one of those representative works which is as certain to delight and interest audiences as strongly as many which have stood the test of years. This is highly satisfactory to those who believe in the coming importance of our native composers. On this occasion it drew a numerous and appreciative audience. Mendelssohn's majestic Oratorio, "St. Paul," will be given on what is known as the Handel Festival scale on the 21st inst.

THE RICHTER CONCERTS.

THE season of these performances, which commenced on Monday, the 12th ult., promises to be one of the most successful since the enterprise was inaugurated eleven years ago. The prospectus states that in the absence of German opera the demand for extracts from Wagner's works is so great that even more reliance than in former years will be placed upon them. Doubtless those who are responsible for the programmes know their own business; but it is pleasant to note that Herr Richter does not ignore the claims of other masters, old and new, to receive attention. Except, perhaps, for the excessive familiarity of some of the pieces, the scheme of the first Concert was a model of its kind. With such classic masterpieces as Beethoven's C minor Symphony and Schubert's "Unfinished" Symphony in B minor, were associated the Preludes to "Die Meistersinger" and "Parsifal," and Liszt's Hungarian Rhapsody, No. 3. On no previous occasion has Herr Richter evinced a more striking mastery over his orchestra. The rendering of Schubert's lovely fragment was exquisite, but even more remarkable was the interpretation of the "Meistersinger" excerpt. It is easy to storm through this Prelude, and leave on the mind a sense of confusion and noise. But under Herr Richter every detail in Wagner's marvellous polyphony is brought out with crystalline clearness, and we are enabled to grasp the full meaning of the composer, which, under less favourable circumstances, is impossible.

At the second Concert, on the following Monday, a Concerto in A minor of Bach, for flute, violin, and pianoforte, was brought forward for the first time. The first and last movements are founded on a Prelude and Fugue for clavier in the same key, and the *Adagio* is an elaborated four-part version of a three-part movement from an Organ Sonata in D minor. The Concerto is full of vigour, and the final fugue is one of Bach's most intricate and masterly examples of contrapuntal writing. The interpretation by Mr. Vivian, Mr. Schiever, and Madame Hopekirk, left nothing whatever to desire. An extremely fine performance was given of Schumann's magnificent Symphony in C, of which connoisseurs are never likely to tire. Wagner was represented by "Hagen's Wacht," from "Götterdämmerung," a gloomy but impressive piece; Hans Sachs's monologue "Wahn! Wahn!" in which the composer weaves together in his own inimitable manner all the principal themes in the opera; and the Overture to "Tannhäuser." Mr. Henschel sang the vocal excerpts with perfect taste and expression.

YOUNG PEOPLE'S ORCHESTRAL CONCERTS.

WE have now to speak briefly of the second and third of these instructive performances, which took place at St. James's Hall on April 30 and the 7th ult. At the second Concert there was a good attendance, including a larger proportion of young people than on the previous occasion. The principal piece in the programme was Mozart's Symphony in C, generally known as the Linz Symphony, which received an excellent interpretation. Good results were also obtained in the Overture to "Der Freischütz," Monsigny's Chaconne and Rigaudon from "Aline," Gounod's "Funeral March of a Marionette," and Rubinstein's ballet music from "Feramors." Mrs. Henschel sang three of her husband's clever settings of verses from Kingsley's "Water Babies" in her most delightful fashion.

The audience was still larger at the final Concert, although some of the pieces in the programme were perhaps a little too advanced for youthful listeners. This remark applies to Schumann's "Genoveva" and Wagner's "Rienzi" Overtures. Beethoven's simple and Mozartian Symphony in C, No. 1; the ballet air in G, from Schubert's "Rosamunde"; and three movements from Grieg's "Peer Gynt" Suite were more suitable. Once more Mrs. Henschel delighted her audience by her charming vocalization, the songs she selected being Mendelssohn's "Spring Song," Franz's "The Woods," and a pleasing "May Song," by Arthur Hervey. Mr. Henschel deserves the thanks of musicians for starting this useful enterprise, and we are pleased to learn that it has been so far successful that another series of Concerts will be given next season.

THE BACH CHOIR.

HAVING fulfilled its duty to the great composer whose name it bears, this Association devoted its final performance this season to modern works, the Concert of the 10th ult. consisting of Brahms's German Requiem and Professor Villiers Stanford's "Revenge." The difficulties of the former work are a great bar to its frequent performance, but the list given in the book of words on this occasion is by no means complete. It is a pity that Brahms did not study the art of writing for the voice more carefully, for as abstract music the German Requiem has not been surpassed in beauty by any work of modern times. The rendering by the Bach Choir was exceedingly creditable if not perfect. A little feebleness in attack was noticeable at times, but the quality of tone and the intonation were good. The tenors and basses were much better than at the previous Concert. The comparatively unimportant solo parts were well sustained by Miss Fillinger and Mr. Sfrangon Davies, the young baritone meriting special praise for his highly expressive singing. "The Revenge" went even better than the Requiem, the choir no doubt exerting themselves to do justice to their Conductor's spirited composition. At the conclusion of the performance Professor Stanford was recalled to the platform and warmly applauded.

PIANOFORTE RECITALS.

It was confidently stated a year or two ago that Pianoforte Recitals as a form of entertainment were dying out. A more incorrect prediction was never made; the number of pianists who are seeking, unaided, to win the suffrages of the public at the present time being not only unprecedented, but unapproached during any former season. That the public is displaying any abnormal curiosity concerning the army of foreign executants which has invaded our shores cannot be said. When a well-known and justly-admired executant announces a Recital there is a large audience; but the new comers, even when they have brought excellent credentials from the Continent, have so far had to play to empty benches. This was the experience of Miss Elsie Hall, whose Recital at the Steinway Hall, on the 5th ult., requires first mention if we consider these entertainments in chronological order. The player was advertised as "the Australian Child Pianiste," but the interest in prodigies has evidently declined, for there was a very small attendance. Miss Elsie Hall, who is said to be twelve years old, is certainly gifted by nature, but she is not a phenomenon. She played some trifles by Mendelssohn and Searlatti with neatness and fluency, but she was sadly overweighted in Rheinberger's Quartet in E flat and Mendelssohn's Trio in C minor, in which the string parts were well sustained by the Messrs. Hann. Fortunately her acceptance of a Scholarship at the Royal College of Music will debar her from further premature appearances on the Concert platform.

Mr. Paderewski, who it seems created an enormous sensation in Paris recently, and who gave the first of four Recitals at St. James's Hall on the 9th ult., was not entirely unknown here, some of his compositions, notably a Minuet in G, having gained considerable popularity. He had not been many minutes at the keyboard before it was evident that we had to do with an executant whose chief claim to attention was his ability to astonish rather than to charm. If herculean strength be a desirable quality in a pianist, Mr. Paderewski may be congratulated on the success of his first appearance in London, for his rendering of one of Mendelssohn's Preludes and Fugues, Schumann's great Fantasia in C (Op. 17), some Chopin pieces, and other selections was chiefly remarkable for the force with which he punished the somewhat unsatisfactory instrument placed at his command.

The next to claim attention was Madame Carreño, who gave her first Recital at the Princes' Hall on the 10th ult., and her second at St. James's Hall on the 22nd. She visited London in 1866 and again in 1874, when she claimed attention chiefly as a *bravura* player. She is now, however, a cultured artist, though she is heard to more advantage in works requiring brilliant execution rather than delicacy of treatment. Thus at her first Recital the first and last movements of Beethoven's Sonata Appassionata were

splendidly played, while the middle section was unsatisfactory, and her Chopin playing left much to desire. Her rendering of Schumann's Etudes Symphoniques at her second Recital was a magnificent display of *technique*, Madame Carreño's tone is very powerful, but perfectly pure, and she very rarely misses a note. In short, she is certainly one of the best of the pianists now with us.

Mr. Franz Rummel gave his second Pianoforte Recital at the Steinway Hall, on the 14th ult., when he brought forward a varied and interesting programme, in which one of the Preludes and Fugues by J. S. Bach, the Sonata (Op. 3) by Beethoven, and the Sonata (Op. 39) by Weber were included. These were all played in a manner which showed the pianist at his best, and which served to display the versatility of his powers of conception and execution. Equal success was obtained in pieces by Schubert, Chopin, Gade, Brassin, and Liszt, which were also set forth in the programme. Special mention should be made of a Scherzo by Jadasohn, an elegant and musician-like piece of writing, which shows considerable knowledge of the resources of the instrument, as well as much ingenuity in its construction. It was most excellently played, and received with every mark of appreciation.

On the 16th ult. there were two Recitals. That of Miss Elsie Sonntag at the Steinway Hall may be passed over, for the young player did not rise above mediocrity in any of her efforts. Mr. Stavenhagen's performance was attended by a very large audience, and although an apology was tendered for him on the ground of illness he played very finely, the principal pieces in his programme being Liszt's rhapsodical Sonata in B minor, for which he seems to have an extraordinary partiality, and Beethoven's Sonata in A flat (Op. 110). One of his best efforts, in which his lightness of touch was very charmingly displayed, was Haydn's Variations in F minor, for the revival of which he should be thanked, as so few pianists ever trouble themselves with Haydn's music.

There was a striking improvement in Mr. Paderewski's playing at his second Recital, on the 20th ult. He evinced more command over himself, and rendered Beethoven's Sonata Pastorale (Op. 28) not only without exaggeration, but with considerable charm; and in some of Chopin's trifles he displayed exquisite sentiment and delicacy of touch. There was a larger audience, and the pianoforte was of better quality than at the previous Recital. Mr. Paderewski's future efforts will certainly be watched with interest.

A Recital was given by Mr. Arthur Friedheim in the same hall on the 21st ult., his performance of a well selected programme being noteworthy for care and intelligence, but not for any distinctive qualities.

In this connection may also be mentioned the Orchestral Concert given by Madame Schiller, in the Princes' Hall, on the 17th ult. This artist had not visited London for several years, but the public apparently bore her in mind for there was a large audience. The most important work in the programme was Chopin's Concerto in E minor, of which Madame Schiller gave a brilliant performance, though her reading of the first movement could not be commended. Some smaller pieces by Mendelssohn, Rubinstein, and Liszt were beautifully played. The orchestra, under Mr. Henschel, was excellent, but its work was not important. The vocal selections of Mr. and Mrs. Henschel gave much pleasure.

LADY ARTHUR HILL'S OPERETTA.

An operetta, "The Ferry Girl," by Lady Arthur Hill, was presented at the Savoy Theatre on the mornings of the 13th and 14th ult., in aid of the Irish Distressed Ladies' Fund. It has been performed in its original state—if we remember rightly—under another title, in one act, some time ago at St. George's Hall; but for this occasion it was represented in two acts, some pieces re-written, the whole improved by the addition of certain numbers, and the accompaniments scored for an orchestra. The libretto, furnished by the Dowager Marchioness of Downshire, is bright and lively, and tells how a proscribed nobleman, who has become a *Brigand*, has fallen in love with the *Ferry Girl*, who returns his passion. The soldiers are sent to arrest the *Brigand*, but he is pardoned by the *King*. It will be perceived that the design affords plenty of

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scope for excellent musical treatment of an interesting, if not of a highly dramatic kind; and Lady Arthur Hill, well-known for her many melodious ballads, has met every demand in the happiest fashion. The song of "The Ferry Girl," a delightful air; the tenor song, "O Marta, dearest," graceful and cheering; a bold ditty, with a broad and effective melody for bass, "A Soldier's life," encored; some well written duets and concerted pieces, "Look at my hand," "Who goes there?" the Soldiers' Chorus; and some music of a humorous character, for the *Count* and *Countess of Montebello*, who supply the comic element in the work, all testify to the musical skill of the composer, and add to the interest of the story. There was an excellent band, conducted by Mr. F. Cellier, and an efficient chorus. The soloists were Mrs. Godfrey Pearse, a daughter of Signor Mario, the famous tenor, who was the *Ferry Girl*, and sang her music with great charm; Miss Mervyn Keatinge, as the *Countess Montebello*; two *Peasant Girls* were played by Miss Saumarez and Miss Lawrence; Messrs. C. R. Rose and Burbank were two *Brigands*; Mr. David Bispham, whose singing and acting were alike highly commendable, was the *Count Montebello*; Captain Ricardo, of the Grenadier Guards, an admirable actor and singer, was *Carlo*, the captain of the soldiers; and Mr. Louis Mantell was *Rinaldo*, the brigand, a part which he performed with excellent judgment and considerable musical ability. One of the brightest features in the work, a spirited Tarantella, to which Lady Augusta Fane and Mr. C. P. Colnaghi danced to such excellent purpose, made such an impression upon the audience that an encore was inevitable. At the first performance the authoresses of the words and of the music bowed their acknowledgments of the favourable reception of their joint efforts from a private box. The operetta is worthy of a permanent place in the *répertoires* of those theatres who favour the production of light and pleasing musical works.

ROYAL COLLEGE OF MUSIC.

A CERTAIN amount of interest attached to the "Extra String Concert," given at Alexandra House on the 21st ult., on account of the performance of Beethoven's Septet by the pupils. It is not often that those students who have chosen wind instruments in preference to strings are heard in concerted chamber music. The experiment under notice was, on the whole, satisfactory; although, principally no doubt through nervousness and a somewhat too quick tempo, the well-known triplet passage in the trio of the Menuet and the opening phrase of the Scherzo proved veritable stumbling-blocks to the horn. Miss Donkersley led the Septet with much spirit. She, as well as some of her fellow-students, may, however, be warned against a tendency to forget the necessity of a most careful attention to the all-important matter of rhythm. Highly creditable performances were also given of Haydn's Quartet in B flat (No. 37) and Mozart's Quintet in C, which were led in capital style by Messrs. W. Stephenson and S. Blagrove respectively. A special word of praise is due to the excellent work done by Mr. A. C. Hobday, who held the post of first viola during the whole of the evening.

THE "ANTIGONE" AT WESTMINSTER TOWN HALL.

THE performance of the "Antigone" in English, with Mendelssohn's music, which took place in the Westminster Town Hall too late for us to notice in our May number, was, in spite of certain obvious drawbacks, a sufficiently enjoyable performance. The orchestra, directed by Mr. Barnby, acquitted themselves very creditably, but the chorus left a great deal to be desired, both in quality of voice and precision of attack. For the rest, the performance had been carefully rehearsed, and the charming Greek costumes and scenes, designed by Mrs. Jopling and the Lyceum Theatre authorities, appealed more effectively to the eye than the choral arrangements did to the ear. Lady Maidstone made a graceful *Antigone*, and her impersonation, though lacking warmth, was not without dignity. Her elocution, however, was imperfect, and towards the close of the play almost inaudible. Mr. Jenner took rather a

sermonising view of *Creon*, but his lines were spoken with perfect distinctness. Mr. Hainsworth infused not a little passion into his rendering of the part of *Haemon*, but it was rather in the *femina furens* style. It is to be regretted that more regard was not shown for tradition in some matters of detail, such as the disposition of the chorus and the erection of an altar round which they should have been grouped. The audience sensibly wearied towards the close of the performance, but Mr. and Mrs. Gladstone gallantly sat it out to the end.

GLUCK'S "ORPHEUS" AT CAMBRIDGE.

THE intelligence that one of Gluck's masterpieces would be revived under the direction of Professor Villiers Stanford in the Cambridge Theatre, where several careful presentations of Greek plays have been witnessed during recent years, gave much pleasure to musicians, and if the performances during the second week of May did not come up to expectations, there was, at any rate, something to admire; and doubtless where failure resulted a valuable lesson was learned, the fruit of which will be witnessed in future revivals. On the whole, the choice of "Orpheus and Eurydice" was judicious for a first experiment, as the work is less exacting than those which Gluck composed for the Paris Académie, in which his reforms are more fully exemplified. First produced in Italian at Vienna in 1762, the opera underwent some revision at the hands of the composer when it was performed in Paris twelve years later. In Vienna the leading part was taken by a male contralto, but at its production in Paris this part had to be altered to suit the tenor Legros; and at the famous revival in Paris, in 1859, in which Berlioz took much interest, *Orpheus* was sustained by Madame Viardot. The success attending the performance induced the late Mr. Frederic Gye to bring "Orpheus" before the patrons of the Royal Italian Opera in the following year, Mesdames Cziflag, Miolan-Carvalho, and Nantier-Didié taking the principal parts. But the public was not then ripe for the experiment, and with the exception of two performances of "Iphigenia in Tauris" at Her Majesty's Theatre, in 1867, Gluck's operas have been banished from the English stage for a generation. Of late we have read of successful revivals in Italy and elsewhere, and we have good authority for believing that Mr. Augustus Harris will take the first opportunity of mounting "Orpheus" at Covent Garden. Meanwhile we have to be content with the performances in the little Cambridge theatre, which, as we have said, were in some respects very creditable. To describe the opera in detail would occupy too much space, nor indeed is it necessary, as it is readily accessible to music lovers. Enough that portions of it display the genius of the composer in its most brilliant light. The choruses of "Furies" at the beginning of the second act are splendid, and true dramatic art is shown in the gradual softening of the infernal deities under the spell of music. The melodious beauty of the scene in the Elysian Fields, and the expressiveness of the duet which opens the third act are other features of the score; while of the merits of the air "Che farò," so frequently heard in the concert-room, it is needless to speak. Professor Stanford of course excised the florid air, written by Bertoni, which formerly concluded the first act, and also the Chaconne which Gluck composed under protest for the dancer, Gaetano Vestris. Some of the interpolated ballet airs were also wisely omitted. If Professor Stanford had authority for the additions to the orchestration, as it appears in the older scores, it should have been stated in the programme. As it was, some of those present at the first performance, on the 13th ult., imagined they were listening to a garbled version of the original. This is a debatable matter; but what does not admit of debate was the unsuitability of the lady amateur, Mrs. Alfred Bovill, for the duties she was called upon to undertake as the representative of the principal character in the opera. Let us be clear on this matter. In a performance sustained solely by amateurs allowance is made of right for inexperience, and indeed searching criticism, unless it be distinctly invited, would be in such an instance out of place. But it was not so in the present case, and without entering into details we must place on record that the revival of "Orpheus" suffered greatly through a serious error of judgment. The *Eurydice*

was Mrs. Hutchinson, who, at any rate, sang the music of the part agreeably, and distinct promise was displayed by Miss Margaret Davis, from the Royal College of Music, as *Eros*. The orchestra was excellent, the chorus moderately efficient, and the scenic arrangements very artistic. We hope those who carried out the revival have received sufficient encouragement to persevere in a good cause.

PHYSICAL SOCIETY OF LONDON.

At a meeting of the Physical Society on Friday, the 16th ult., Professor Sylvanus P. Thompson read a Paper "On the Researches of Dr. Rudolf Koenig on the Physical Basis of Music." The lecturer was assisted throughout by Dr. Koenig, who had brought over from Paris some of his splendid apparatus, and who illustrated the Paper by personally repeating many of his experiments. The first series of experiments shown was in explanation of Dr. Koenig's theory of primary beats between two pure tones, which differs from the generally-received view, according to which the number of primary beats is always equal to the difference between the vibrational numbers of the two tones. According to Dr. Koenig's experiments, this view agrees with the facts only in the case of two sounds, whose interval is within an octave, and even with this limitation does not fully do so, for he finds that two such sounds give rise to two sorts of beats. Representing the vibrational numbers of the tones by n and n' , the frequencies of the beats are given by the positive and negative remainders of the division $\frac{n}{n'}$; by negative remainder is to be understood

such a value as 1 in the division $\frac{1}{4}$, where we may say either that 4 goes into 1 once, with positive remainder 3, or twice, with negative remainder 1. These two sets of beats he calls inferior and superior beats, and writes them m and m' . It was shown that in some cases these two sets of beats can be heard together; with very low-pitched forks nearly an octave apart, both a rapid beat and a slow and easily counted beat were discernible. With higher forks, examples were given of the production of the beat-tones m and m' as notes of distinct pitch. For instance, with a fork of c 1024 vibrations, and another of b 792 (ratio 4 : 7), g 768 and c 256 were heard; g being $m = n' - n = 1792 - 1024 = 768$; and c being $m' = 2n - n' = 2048 - 1792 = 256$. To find the beats m and m' , when the two notes are more than an octave apart, the difference must be taken between the vibrational numbers of the higher sound and of the two harmonics of the lower sound between which the higher sound falls. For instance, let $n = 100$ and $n' = 340$; the two harmonics would be $3n = 300$ and $4n = 400$, and the two beat-tones would be $m = 40$ and $m' = 60$, whereas, according to the generally accepted theory, the beat-tone would be of 240 vibrations. After some experiments with high-pitched forks lying close together, and producing different tones which were heard both as rattling beats and as resultant sounds, an interesting experiment demonstrating the same effects was shown with a rectangular steel bar of oblong section. This gave two different notes according to the side (wide or narrow) on which it was struck, but when struck on the angle, by which means both notes were excited at once, a third and low-pitched sound could easily be heard: for instance, if the two separate notes were in the ratio 8 : 9, the resultant note would be represented by 1. Another very beautiful experiment was shown with a high-pitched fork held in the hand, and, when excited, moved rapidly to and from a wall. —When the fork moved from the ear, the motion retarded the direct vibrations, while it accelerated the vibrations which fell upon the wall and were reflected from it, giving a low-beat tone as the result of the difference between the direct and the reflected vibrations.

The second section of the lecture dealt with Dr. Koenig's sirens cut to different wave-forms. According to Professor Helmholtz's view, so long as the various partials in a compound tone preserve their relative intensities, any alteration of phase does not affect the ear. The difference of wave-form due to change of phase may however be very great, and Dr. Koenig showed by his wave-sirens that a distinction in tone could be obtained by change of phase, although the change was not so great as the alteration of wave-form

would appear to suggest. The wave-siren was used also to illustrate his views respecting the tone-quality, or timbre, of musical instruments. In his judgment, no tone-quality built up of partials standing in strict harmonic relationship can give the characteristic force and brilliancy of, for instance, the trumpet or clarinet tone; and he suggests that in such instruments, and even in the pianoforte, the accuracy of the harmonic relationship between the different partials is disturbed. —Discs with wave-forms of various characters, both with true and mistuned harmonics, were tried on his siren to show the nature of his experiments in this direction, but to at least some of the audience, the results of this portion of his labours did not appear to be so satisfactory as his theory of beats.

The lecture was very well received, but the late hour at which it was concluded made detailed discussion out of the question. Lord Rayleigh, Mr. R. H. M. Bosanquet, and Mr. D. J. Blakley, however, made a few remarks. The President, Professor Ayrton, then offered the thanks of the Society to Dr. Koenig, who replied in French.

The meeting was very fully attended, both by members of the Society and by many well-known musicians and others interested in musical theory.

THE MADRIGAL SOCIETY.

THE Madrigal Society celebrated its 150th season at the Holborn Restaurant on the 20th ult. This body, founded in 1741 by John Immyns, is the oldest musical association in Europe. In the early part of its career the Society met at certain City hostels, its first home being the "Twelve Bells" in Bride Lane. The number of members was at the outset limited to sixteen, but this rule was relaxed and the numbers increased and extended; at present it comprises a large number of members. Rules were formulated for the conduct of the subscribers, one of which—namely, "That any member eating his supper, or a part thereof, during practice time was to forfeit sixpence," is particularly quaint.

The weekly evening performance was divided into two parts or "acts," with an interval of half-an-hour, and in each "act" four madrigals were to be sung. Candidates for membership must either belong to a Cathedral Choir or must be "vouched for by two or more members of the Society as capable of singing their part in concert both in time and tune."

Battishill, Arne, W. Horsley, Spofforth, Vincent Novello, and John Hullah were all members of the Society, which has numbered many other eminent musicians on its roll. Until 1820 each member acted in turn as President of the body, but in that year Sir J. L. Rogers was elected as permanent president. The office is now held by Earl Beauchamp. Mr. J. Edward Street is the Secretary, and Mr. Kellow J. Pye the Treasurer. On the occasion of the present festival the Duke of Edinburgh and many distinguished musicians and a large number of ladies were present. After dinner the choir, composed of members of the Society and contingents from St. Paul's Cathedral, Westminster Abbey, the Chapel Royal, Lincoln's Inn Chapel, &c., sang a selection of madrigals, conducted by Dr. Bridge, one of his compositions being included in the programme. Weekes, Gibbons, Palestrina, Wilbye, Ferretti, Ward, Hilton, Benet, and other representative composers' works were drawn upon and afforded an interesting entertainment. The most remarkable features were the pieces for male voices—"The Nightingale" and "Strike it up, neighbour," both by Thomas Weekes, a musician who lived at the end of the sixteenth century; Pearsall's "Light of my soul," written for the Bristol Madrigal Society, some of whose members were present; and the Forty-part Motet of Tallis. This last-named work has not been heard in London since it was performed at one of Leslie's Concerts some ten years back. Before that time it had only been sung twice in the present century. As an example of ingenuity it is most interesting, as a piece of music it is by no means so effective as might be expected. Some pains had evidently been taken to prepare the work, but the result, to say the least, was disappointing. The difficulty of bringing together a choir sufficiently competent and numerous to perform it is,

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perhaps, the reason why it is so seldom heard, and the amount of trouble involved in preparation is by no means commensurate with the result produced. It may therefore be well regarded as a monument of patience and skill, the more noteworthy when it is considered that it was supposed to be written some three centuries back.

PRINCE'S CONCERT SOCIETY.

THE first reception of this newly-organised Society was held on the 16th ult., in the gallery of the Royal Institute of Painters in Water Colours. The programme was arranged and conducted by Mr. F. H. Cowen, the Chairman of the Musical Council. The band of the 2nd Life Guards and a complete orchestra of forty performers assisted. The vocalists were Mdle. Zélie de Lussan and Mr. Barton McGuckin, and M. Johannes Wolff gave some solos on the violin. It is proposed to hold these Concerts and Receptions once a fortnight, and to devote the proceeds as occasion demands to charity. The performances will be given under the direction of Messrs. Ganz, Caldicott, Francesco Berger, Thorndike, Clement Hoey, and F. H. Cowen, and will be held at intervals throughout the season. A feature of the arrangements is to be an amateur orchestra, to which amateurs of ability, not necessarily members of the Society, will be eligible for election. The first Concert was attended by a number of distinguished personages.

THE "MAGPIE MINSTRELS" CONCERT.

MR. LIONEL BENSON, long known as a highly gifted amateur and the composer of a few songs of great refinement, deserves the unstinted thanks of the musical world for his conscientious efforts to elevate the taste of those strata of society which, as a rule, are given over to the cult of the charlatan and the apotheosis of the banjo. Considering the consistently high artistic aims of Mr. Benson's Society, we cannot but regard it as a matter for regret that it should adhere to a title suggestive of burnt cork and bones, and all the monstrous fatuity of the corner-man. The Society, which now numbers some 140 members, gave an Invitation Concert on the evening of the 21st ult., before an audience that was at once distinguished, critical, and sympathetic, and the general verdict of those who had the good luck to be present was, that they had seldom attended a more enjoyable performance. Madrigals formed the staple of the programme, the Elizabethan school being especially well represented by the compositions of Byrd and Morley, Ward, Orlando Gibbons, and Greaves. Marenzio's beautiful "Unkind, O stay," Scandelli's quaint "Von einem Hennenlein," Orlando Lasso's piquant serenade "Matona, mia cara," and Waelrant's "Adieu, mon frère," are in their various ways admirable illustrations of the achievements of the Italian and Netherlandish writers of the 16th century. Finally, the concerted music performed included that superb set of songs and romances by Brahms for four-part mixed choir which bear the *opus* number 93A. Of these that entitled "Das Mädchen"—which Brahms has also set as a song—with a solo part for soprano (sung on this occasion by Mrs. Hutchinson with exquisite refinement) is perhaps the most beautiful, though it is invidious to particularise. The choir is by no means a perfect body of singers. In many cases their musicianship is decidedly inferior to their vocal endowments, and a want of certainty in attack in the leads was occasionally noticeable. The tenors are lacking in power and the basses in quality. But thanks to the leavening influence of a good number of really admirable amateurs, the general effect is excellent, and the audience had the satisfaction of hearing a great deal of beautiful music sung with refinement by a body of amateurs who evidently enjoyed it. The solo singing was exceptionally good. Mrs. Hutchinson sang Buononcini's "Per la gloria" with a neatness of technique and a purity of style that she has never surpassed, and Mr. Plunket Greene, in Brahms's "Feldensamkeit" and Hubert Parry's "Anacreontic Ode," displayed that happy combination of vocal charm and intense feeling which always characterises his performances. Countess Valda Gleichen contributed "Sweet Echo," by Henry Lawes, being a setting of words from "Comus," by Milton's friend and contemporary, with an

accompaniment for harpsichord, viola d'amore, and viola da gamba. These instruments were excellently played by Mr. Bird, Mr. Arnold Dolmetsch, and his little daughter. Mr. Benson delighted the audience by his charming singing of Taubert's "In der Fremde." The audience, which numbered a great many musical celebrities, paid the performers the compliment of remaining, with very few exceptions, until the end of the Concert.

ROYAL ARTILLERY BAND.

THE Concert given by the Royal Artillery Band at St. James's Hall, on the 13th ult., exhibited an amount of training to which probably no other regimental orchestra can lay claim. For this the greatest credit is due to the Conductor, Cavaliere L. Zavertal. He has brought his forces to a pitch of excellence which is, perhaps, unique of its kind. In the selection of pieces performed on this occasion there was evidently a desire to include all schools, and not to restrict the performance to the works of any particular school or mode of expression. Meyerbeer's March from "L'Africaine," which opened the Concert, was an artistic earnest of the performance which followed of two movements—the *Adagio* and *Scherzo*—from Rubinstein's "Ocean" Symphony, a well arranged selection from Verdi's "Aida," a charming little triole, "In a trance," by the Conductor, and a song from the same hand "O waking heart," words by Major Jocelyn, arranged as an instrumental piece for this occasion; with a Minuet by Boccherini, whom his contemporaries called the "Wife of Haydn"; "The Dance of the Hours," from Ponchielli's opera "La Gioconda," and the fine Overture to "Rienzi," by Wagner, completed a programme the excellence of which was only matched by the care, expression, and artistic value imparted to the performance under the skilful hand of the Conductor.

A second Concert was given on the 23rd ult., when, as on the former occasion, the pieces set down on the programme were executed in a refined and complete manner. The Symphony in C major, by Weber, was exceedingly well played, as was also Meyerbeer's grand march, "Schiller," which preceded. Extracts from the works of Wagner, L. Zavertal, Schubert, Gevaert, Komzau, V. H. Zavertal, and Rossini, in the performance of which the band showed itself quite competent to hold the high position which by means of the energy and painstaking of its conductor, Cavaliere L. Zavertal, it has unquestionably won for itself, were also given.

THE SONS OF THE CLERGY FESTIVAL.

THE Festival of the Sons of the Clergy is one of the most important of the annual musical events which take place within the walls of the Metropolitan Cathedral. Apart from the worth of the charitable objects of the Corporation the musical interest of the meeting has always been prominent. In time past Purcell's "Te Deum" for voices and instruments was the chief musical feature for many years after the meetings, established in 1655, were transferred to St. Paul's; this was superseded by Handel's "Dettingen Te Deum," performed with full band and an increased vocal strength. For some time past there has been a change in the music each year. Many anthems and services have been written for performance at the Festival from the time of Dr. Boyce to the present. On the 7th ult. the Service was that written by Henry Smart in the key of B flat, for voices and organ; but as there was a full band available as usual, Dr. Martin, the Organist of the Cathedral and the Conductor of the Festival, had scored the accompaniments for the orchestra, and the effect was very good. Those accustomed to the powerful tuba stop on the organ of the church were a little disappointed at the lack of tone in the trumpets employed in the passage ordinarily given on the tuba, but otherwise the effect was highly satisfactory. A selection from that part of Gounod's Oratorio "The Redemption" which more particularly relates to the Ascension of our Lord, formed the anthem, which was extremely well sung, Master Lett, Messrs. Frost, Kenningham, and De Lacy taking the solo portions. The choruses were also exceedingly effective, the body of well selected voices, numbering nearly three hundred,

accomplishing their work right well. The sermon was delivered by the Hon. and Rev. Dr. Talbot, Vicar of Leeds, and a large number of clergy and members of the Corporation of London were present. During the service the Old Hundredth Psalm was sung, all the vast congregation joining; and the Hallelujah Chorus from "The Messiah," taken at an unusually rapid pace, concluded the Service.

"GWEN" AND "NEBUCHADNEZZAR."

THERE WAS what may be recorded as a miniature Welsh Festival at St. James's Hall, on the 6th ult., when two works by Welsh composers, never before heard in London, were presented for performance with Mrs. Mary Davies, Miss Eleanor Rees, Messrs. Hirwen Jones, Maldwyn Humphreys, D. Hughes, and L. Williams as soloists. The composers conducted. The first of the works was a Cantata entitled "Gwen," written by Mr. Haydn Parry to the lyrics of Mr. Y. Evans. The story is like the music, mythical, and suggested by sources other than those flowing from the brain of the librettist. It is therefore not of sufficient interest to be related in detail in these columns. Mr. Haydn Parry shows in his work that he has studied the best composers of all schools, including Bishop, Beethoven, and Wagner, and more especially that of France as represented by M. Gounod. The success of the evening was won by the soprano soloist, Mrs. Mary Davies, in a song in gavotte measure. This was bright, but not new, as the progressions employed in it have already been well used by many other writers, and there is no special feature to distinguish it. Nevertheless, in spite of the many peculiarities, among which incorrect harmony must be counted, the work is not without distinct promise, and it must be heartily commended for the earnest endeavour and careful study shown in it. The Oratorio of "Nebuchadnezzar," by Dr. Parry, the father of the composer of "Gwen," given on the same evening, was fairly well performed, and the composition bore testimony to the serious vein in which the scientific study of music is pursued in the Principality. The writing, if not strictly original, is at least scholarly and better adapted to win popular approval than the work heard previous to it. The choruses were sung by the United Welsh Choir, assisted by the Choir of the Guildhall School of Music. The audience was large and most enthusiastic.

THE POST OFFICE CHOIR.

CONSIDERABLE attention was attracted at the Convezazione in connection with the celebration of the Jubilee of the Penny Post, held at the Guildhall on the 16th ult., by the performance of the Post Office Choir during the evening. The members are all employés of the Post Office, including their Conductor, Mr. Sydney Beckley. They provided a programme of music which included part-songs, vocal solos, a flute solo, and recitations, all of which were executed in capital style by members of the Choir. The concerted singing was particularly good. The voices were well balanced, and the tone produced round and full, even in the most *piano* passages. The chorus "O glad-some light," from the "Golden Legend," was sung in a manner so perfect that it seemed to be a matter of difficulty if not of impossibility to surpass. The various *nuances* of *forte* and *piano* were brought out splendidly, and the pitch strictly maintained. The chorus was repeated on the arrival of the Prince of Wales with equal effect, and his Royal Highness spoke to the Conductor and congratulated him on the successful performance. Some solos were excellently sung by Messrs. Lewis Frederick and Ernest Richardson, and the accompaniments were well played by Mr. Twyford. As the outcome of the success achieved, the Choral Society in connection with the Post Office will become an established fact, and many of the chief authorities will be asked to give their support to the undertaking as patrons; it is further hoped that the scheme will also include the formation of an orchestra. The Society has only been organised a few weeks, and the result achieved is most creditable to the Conductor, who formed and trained the whole body. It is proposed to utilise the services of the choir in Concerts to be given for the benefit of a fund to be raised to assist charitable objects in connection with the Post Office.

HAMPSTEAD CONSERVATOIRE.

Dr. J. F. BRIDGE gave the final Organ Recital of the series on the 5th ult. This interesting series has been well supported, and deservedly so, for Mr. Willis's organ is very fine, and the players have included some of the most eminent English and foreign organists.

A Concert in aid of the East London Hospital for Children was given in this Hall by Miss Isabel Godfrey, on the 15th ult. The Concert-giver was assisted by Mesdames Annie Marriott, Agnes Larkcom, Robiolio, Messrs. Sinclair Dunn, Avon Saxon, Harry Williams (vocalists); Herr Schönberger (pianoforte), Miss Nettie Carpenter (violin), Mr. Leo Stern (violoncello), Mr. W. S. Hoyte (organ). Recitations were given by Mrs. Albert Barker and Mr. Charles Fry.

The South Hampstead Orchestra, under the able direction of Mrs. Julian Marshall, gave their annual Concert in this Hall on the 16th ult. The programme included Handel's Concerto in G minor, for strings, the Misses Lushington playing the obligato parts with much intelligence and feeling, and Schubert's grand Symphony in C major. The performance of this exceptional work was worthy of the highest praise. Miss Frances Thomas played with much skill the clarinet part in a set of Variations for that instrument and pianoforte, the latter being in the hands of the composer, Mr. A. C. Haden. Mrs. Henschel contributed songs, and Mr. Frantzen accompanied.

The first of the two Summer Evening Concerts was given on the 21st ult. The chorus, trained by Mr. George F. Geaussen, and the orchestra, led by Mr. Carodous, were especially good; and the programme was particularly worthy of note, containing, as it did, several works by English composers of the highest rank, under the direction of their respective authors. Dr. Bridge conducted his Overture "Morte d'Arthur," Mr. Hamish MacCunn his "Land of the Mountain and the Flood," Dr. Hubert Parry his "English" Symphony in C, and Dr. Stanford his "Revenge." The performances were admirable, and the choir-singing was of a very high order. Miss Mary Willis was the vocalist, and was very successful in both her songs, especially in Cobb's "Spanish Lament" (violoncello obligato, Mr. J. Boatwright). The Concert ended with the Hungarian March from Berlioz's "Faust," conducted by Mr. Geaussen. At the next Concert the "Italian" Symphony, an Organ Concerto, the "Language of Flowers" (Cowen), and "La Belle Dame" (Mackenzie), the last two works conducted by their respective composers, are promised.

SEVENOAKS CHORAL SOCIETY.

AN excellent performance of Mendelssohn's "Elijah" was given by the Kippington Amateur Orchestral and Choral Society in the hall of the New Club at Sevenoaks, on April 28. The orchestra and chorus were augmented by a London contingent, the former with additional strings and necessary brass, the latter with sopranos and basses. The soloists were Miss Anna Williams, Miss Sarah Berry, Mr. Bernard Lane, and Mr. Watkin Mills. There was a large audience, who showed their perfect appreciation of the efforts of all by their enthusiastic applause. The chorus-singing was remarkably good, and in conjunction with the earnest work done by the band, the Oratorio was given, if not without blemishes, at least with that degree of excellence which is the outcome of conscientious desire on the part of the performers to do their best. The voices were well balanced, and the tone produced solid and remarkably resonant. Naturally the greatest success was won in the chorus "Thanks be to God," which was sung and played in a manner well-nigh faultless. The whole was carefully conducted by Mr. Henry Spain, the Honorary Conductor. So great and complete was the success achieved, and so universal the approval of the undertaking, that it would not be difficult to institute a Handel or a Mendelssohn Festival in Sevenoaks. Such an event would afford a great deal of pleasure, not only to the residents, but also to the visitors of the town. The idea is perfectly feasible; the Festival need not be of more than one day's duration, in which performances could be given in the afternoon and evening, and a rehearsal held in the morning. With such material and support at their command the directors of the Society need entertain no thought of financial loss; it would be gain to the Society, and a distinct advancement in the cause of true art.

Composed by JOHN E. WEST.

Allegro con spirito.

SOPRANO.
O how a - mia - ble are . . Thy dwellings, Thou Lord, . . . Thou

ALTO.
O how a - mia - ble are Thy dwellings, Thou Lord, Thou

TENOR.
O how a - mia - ble are Thy dwellings, Thou Lord, Thou

BASS.
O how a - mia - ble are Thy dwellings, Thou Lord, Thou

Allegro con spirito.

ORGAN.
♩ = 126.
Gt. f

Musical score for "The Lord of Hosts" by George F. Root. The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "And." (Andante). The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass) and the piano accompaniment is written for the right and left hands. The lyrics are: "Lord of hosts! My soul hath a de-sire and long-ing to en-ter, to en-ter in-to the courts of the Lord: my heart and my flesh re-joyce . . . in the". The second system continues the vocal parts and the piano accompaniment. The lyrics are: "in-to the courts of the Lord: my heart and my flesh re-joyce . . . in the". The score includes various musical notations such as notes, rests, and dynamic markings (mf, cres., f, ff, Sw. Full., Gt. f). The piano accompaniment features a prominent bass line and a more active treble line.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "liv - ing God, the liv - ing God, my heart and my flesh re - joice . . . in the". The music is in G major (one sharp) and 4/4 time. Dynamics include *ff* (fortissimo) and *f* (forte). The piano part includes a *Ped.* (pedal) marking.

Second system of the musical score. The lyrics are: "liv - ing God, the liv - ing God. Yea, the sparrow hath found her an house, and the". The music continues with the same vocal and piano parts. Dynamics include *p* (piano) and *Ch.* (Chorus).

Third system of the musical score. The lyrics are: "swallow a nest where she may lay her young : e - ven Thy". The music concludes with the same vocal and piano parts. Dynamics include *p* (piano) and *Sw.* (Soprano).

poco cres. *f* *ff marcato.*

al - tars, e - ven Thy al - tars, O Lord of hosts,

poco cres. *marcato.*

al - tars, O Lord, O Lord of hosts,

poco cres. *ff marcato.*

e - ven Thy al - tars, O Lord of hosts,

poco cres. *ff marcato.*

al - tars, O Lord of hosts, O Lord of hosts,

poco cres. *ff Gl.*

p

my King and my God.

sostenuto. *p*

e - ven Thy al - tars, my King and my God.

p

my King and my God.

p

my King and my God.

Sw. p *p* *rit.* *with Oboe.* *Ped.*

f

O how a - mia - ble are Thy dwellings, Thou Lord, Thou Lord of

f

O how a - mia - ble are Thy dwellings, Thou Lord, Thou Lord of

f

O how a - mia - ble are Thy dwellings, Thou Lord, Thou Lord of

f

O how a - mia - ble are Thy dwellings, Thou Lord, Thou Lord of

a tempo. *f Gl.*

hosts! My soul hath a de-sire and long-ing to en-ter, to en-ter
 hosts! My soul hath a de-sire and long-ing to en-ter, to en-ter
 hosts! My soul hath a de-sire and long-ing to en-ter, to en-ter
 hosts! My soul hath a de-sire and long-ing to en-ter

in-to the courts of the Lord, to en-ter in-to the courts of the Lord: my heart and my
 in-to the courts of the Lord, to en-ter in-to the courts of the Lord: my heart and my
 in-to the courts of the Lord, to en-ter in-to the courts of the Lord: my heart and my
 in-to the courts of the Lord, to en-ter in-to the courts of the Lord: my heart and my

flesh re-joice . . . in the liv-ing God, in the liv-ing God. . .
 flesh re-joice . . . in the liv-ing God, in the liv-ing God. . .
 flesh re-joice . . . in the liv-ing God, in the liv-ing God. . .
 flesh re-joice . . . in the liv-ing God, in the liv-ing God. . .

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MUSIC IN SCHOOLS, &c.

THE musical ladies had it all their own way at the recent Conferences of the Teachers' Guild at Cheltenham. Mrs. J. S. Curwen led off by reading a well written paper on music teaching in schools. She found fault with much of the teaching and more especially the elementary teaching of the day because it lacks logical and scientific method, and she contrasted the excellent results in note singing and part singing that are obtained in the London Board Schools with the meagre rough-and-ready unison singing of Harrow and of the girls' high school performances. In noting that at Eton ninety per cent. of the boys are rejected as incapable of singing, and that in the Board Schools only five per cent. are considered incapable, Mrs. Curwen leaves out of account the important facts that while at Eton there are only boys, at least eighty per cent. of whose voices are broken, in the Board Schools there are girls and boys of all ages below twelve or thirteen, and that probably not one per cent. of the boys' voices are broken. Mrs. Curwen considers that one of the greatest aims of music teaching should be to make good listeners. Ear training should go side by side with other training. A little child can be taught to observe imitations of rhythm and melodic sequence, and the elements of form thus known are of more value than the elements of harmony and easier to acquire.

MRS. WEBSTER, of Aberdeen, followed with a paper on the same subject. She spoke very highly of the Tonic Sol-fa system as a great educational power in the kingdom, and she pointed out that while even ear singing is favoured by a State grant, instrumental music was in no such way encouraged, and is looked upon with disfavour in the elementary schools. She considers that the class teaching of the pianoforte should be more resorted to, and she proposes a plan, beginning with the infants, who are to practise ear exercises, learn about the keyboard by means of large diagrams, work at finger gymnastics, and learn the right position of the hand by means of cardboard imitation keyboards placed upon the desk. Groups of pupils are then to learn to play simultaneously, two at each pianoforte. The class playing would be a stimulus to home practice, as failure to accomplish it would bring disgrace and punishment to the idler. Later on the pupils are to play duets with the teacher. Mrs. Webster admits that it would be exceedingly difficult to find teachers who could train upon this system, because power in class teaching requires training beyond what pianoforte teachers generally obtain. She suggests the formation of Training Colleges for Music Teachers, and pleads for State aid for instrumental music. Throughout her paper Mrs. Webster appears to have in her mind the Board Schools. In another column we briefly discuss this question of the employment of instruments in rate-aided schools, and we only need to remark here that Mrs. Webster must first convince the ratepayers of the desirability of their agreeing to the great outlay involved in her scheme before the Education Department is likely to make the great departure suggested.

A CONVERSAZIONE was held at the Sunday School Union, Old Bailey, on April 24, on the occasion of the last of the series of Lectures on Sunday School Singing, given by Mr. W. G. McNaught. Mr. Barnby presided, and there was some admirable singing of a well-chosen selection of hymns and anthems by the full choir of Christ Church, Enfield (Choirmaster, Mr. F. G. Fitch), and a Children's Choir, conducted by Mr. J. G. Rotherham. Mr. McNaught said the lectures were designed to present the principles and considerations that should influence the use and practice of music in Sunday Schools. It was easy to observe that in many schools there seems no desire for good singing. These are hopeless cases. Then there are schools where the singing is not at all good, but where there is an anxiety to learn ways of improvement. Such are the schools which these lectures were intended to assist. Again, there are schools in which the problem of how to get good singing has already been solved. We learn from these schools how to go to work. It goes without saying that the words of hymns intended to move children's minds and emotions, and to be sincerely, reverently, joyously, or prayerfully

uttered, should be words the meaning of which children may be fairly expected to follow. Does it matter what music so long as it mechanically fits the words? Apparently some would say, "Not much, so long as the children like it." And so we see the deliberate choice made of the most commonplace jingles that have ever been heard in musical history. And these are the product of the latter half of the nineteenth century! Why, if our psalmody is to come to this, we had better have stood still from the end of the eighteenth century! The twists and flourishes of the old Union Tune book would be preferable to the modern jolly rollicking jig! How is it that the negroes of North America have dictated to so many of us in England the swing and gait of our hymn tunes? The African slave, torn from his native home, is having his revenge. He teaches us his music. It had been repeatedly shown that our best musicians are perfectly capable when they are put to it of blending artistic beauty with easy, melodious, flowing tunes. The powers that be in Sunday Schools should do all they can to utilise the native musician. There is another bane of Sunday School music—namely, the partly taught amateur, who will compose or compile weak, flabby, and incorrect music. His music is always "copy-right," and it is always printed "by permission." When the untaught amateur feels a very bad attack of the divine afflatus coming on, he should at once consult a good musician. What sort of music is the right kind? Plain, diatonic, kept to related keys, the chief interest in the melody, which the harmony deftly and sympathetically supports, but never obscures; the melody, neither high nor low. But having got your excellent tune and your intelligible hymn, how are you to get it sung? This crucial question was the main one answered in the lectures that had been given. The answer involved consideration of numerous details. Some of the most important means to the end were the appointment of a competent, responsible man to see after the music, the establishment of a week-night's singing class, the limitation of the number of hymns and tunes, the training of the adults connected with the school to sing alto, tenor, or bass, and the careful attention to accompaniment. In conclusion, all interested in the subject were urged to forward right views by personal work in the Sunday School, or by reading papers at meetings.

THE Girls' Public Day School Company had a field day at the Crystal Palace, on the 23rd ult. The Princess Louise distributed prizes, and about 3,000 girls sang a meagre and somewhat sombre programme of unison songs, accompanied throughout by the great organ. The effect was decidedly monotonous, and not calculated to inspire an audience with even a little enthusiasm. A two-part piece, or a simple unaccompanied three-part piece, would have been a welcome relief to the ear, and, at the same time, would have afforded a better proof of good musical instruction. The redeeming feature of the performance was the sweetness and purity of tone of the voices. Mr. John Farmer conducted, and Mr. Alfred Eyre accompanied at the organ.

THE fifteenth Annual Meeting of the members and friends of the Tonic Sol-fa College was held on the 19th ult., at Exeter Hall, which was crowded in every part. Mr. W. B. Barbour, M.P., presided, and there were over forty representatives from various parts of England, Scotland, and Wales. It was stated that a whole day's Conference had been held on the 17th ult., at which it was decided to celebrate the jubilee of the Tonic Sol-fa system in 1891, and that a very large national council had been elected. It was announced that jubilee celebrations would be held in London and other great centres. Mr. Robert Griffiths (Secretary) read the report, which showed that the system was making rapid advance. The number of certificates issued during the year was 24,415, being an increase of 479 on last year. The meeting was addressed by Mr. J. Spencer Curwen and Mr. W. Roston Bourke (Chairman of the School Management Committee, London School Board), and the proceedings were enlivened by the performance of selections of music by the South London Choral Association (Mr. Venables), the Tonic Sol-fa Choral Association (Mr. Froude), and Mr. McNaught's Choir, Miss Amy Devonshire contributing "Softly sighs" (Weber).

AMONG the many institutions promoted by the means and labour of the well-to-do, the Girls' Club Union deserves more than a passing recognition. The Hon. Maude Stanley is the presiding genius, and in many respects the inspiration of the movement. The Soho Club for Working Girls, in Greek Street, Soho, is the central Institution, but there are twenty-seven clubs in various parts of London that go to form the Union. We are, of course, concerned with the musical side of the work of the clubs. As an incentive to regular practice and study, the promoters arranged to hold a competition of club choirs, which was held on the 17th ult., in the Inner Temple Hall, by the kind permission of the Benchers. Eight clubs competed. One noticeable feature of the competition was the excellence of the music selected for performance. The singing generally was very good, and the adjudicator, Mr. W. H. Thomas, must have experienced some difficulty in arriving at a decision. In the end, however, the prize was awarded to the Soho Club. We are glad to be able to add that Miss Wakefield, who in the Kendal district has shown herself a past-master in the art of encouraging choral music, has offered a special prize for next year to the Club showing most proficiency in sight-singing.

OBITUARY.

THE death of Mr. EDGAR ADAMS, Organist of St. Lawrence Jewry, took place at his residence in Brixton on the 2nd ult., after a long and serious illness. The deceased, who was in his 57th year, was the son of Thomas Adams, one of the pioneers of modern organ playing.

The famous lyrical artist, EMILIO NAUDIN, has passed over to the majority, at Boulogne, in his sixty-seventh year. This celebrated tenor was born in Italy of French parents. He began the study of medicine, but soon relinquished it in favour of that of music. He achieved a European reputation, and was chosen by Meyerbeer to create the part of *Vasco di Gama* in "L'Africaine." His voice was small, and he made liberal use of the falsetto. His greatest successes were won in the characters of *Fra Diavolo*, and *Danilowitz* in "L'Etoile de Nord," in which he excelled. He was very popular in London, and was equally well received on the stages of all the chief theatres of Europe. In consequence of a severe illness Naudin's latter years were spent in absolute retirement.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WITH the last of the serial Concerts our musical season virtually closes, but this year more than usual activity has characterised that period. Mr. Stockley's fourth and concluding Orchestral Concert took place in the Town Hall, on Thursday, April 24, too late for notice in our last, but too important an event to be passed over now. The chief feature of the programme was Mr. Charles E. Stephens's Symphony in G minor, No. 2, which, composed more than twelve years ago, was then heard in public for the first time, the composer conducting. It is a work closely following the classic models, the first movement, *Allegro moderato*, being admirable alike in construction and thematic material, scored with taste, and full of melody of a bold English type. The *Adagio*, in E flat, is lyrical in form, the theme at times of even passionate expression. The minuet, with two *Trios*, is vigorous and sparkling, and the work ends with a movement *alla Tarantella*, entitled "Il Carnovale," the rhythm brightened and accentuated by the employment of the side drum. Three trombones are added to the usual scoring of the older masters. The Symphony opens out no new path, but may be accepted as a work that does honour to the English school, being straightforward and direct in expression, scholarly in design, and appealing to the cultivated taste without exercising or puzzling the mind as to its intent or purpose. The performance was an excellent one, and the composer and his work met with a most hearty reception. Next in interest, perhaps, was the Serenade in E flat, by Saint-Saëns, heard here for the first time; the other orchestral pieces being Mendelssohn's Overture to "Athalie" and Sullivan's "In Memoriam," both finely played. The pro-

gramme included Guilmant's Symphony in D minor (Op. 42), for organ and orchestra (Mr. C. W. Perkins at the organ); a Duo for violin and contra-bass by Bottesini, marvelously executed by Mr. T. M. Abbott and Mr. John Reynolds; and popular vocal selections by Madame Belle Cole and Mr. Orlando Harley, the lady presenting a novelty in the recitative and air "Judith," by Concone.

Mr. H. F. Webster, a young pianist, gave his first Concert on Wednesday, April 30, in the large lecture theatre of the Midland Institute. With the assistance of the Edgbaston Philharmonic Society (Conductor, Mr. S. S. Stratton), the Concert-giver was enabled to come before his audience as the exponent of Rubinstein's Pianoforte Concerto in G (Op. 45), the difficulties of which he overcame in a manner that promises him a high position as a pianist. He also played, with orchestra, Mendelssohn's Capriccio Brillant in B (Op. 22), and, as solos, Sterndale Bennett's Romance "Genevieve," and Toccata in C minor. In these Mr. Webster showed artistic feeling, taste, and refinement, as well as giving evidence of executive skill. The band performances included Beethoven's Symphony in D, No. 2, and the "Spring" Overture (Op. 15) of Hermann Goetz, the latter for the first time in Birmingham. Madame Oscar Pollack was the vocalist, her solos being "Che farò," from Gluck's "Orfeo"; "Winter and Spring," Stratton; and a setting by Mr. Webster of Hogg's lyric, "The Skylark."

The annual *Conversazione* of the Birmingham Musical Guild was held at the Great Western Hotel, on Saturday, the 3rd ult. In the course of the evening the following new compositions were performed:—A Suite Moderne for pianoforte, by E. J. Breakspeare (played by the composer); Sonata in D minor, for pianoforte and violoncello, by William Sewell (the composer and Mr. F. A. Ward); Nocturne in B minor, for violin and pianoforte, F. Ward (the composer and Miss Hiley); and a Part-song, "The Evening Star," by J. D. Davis.

The Edgbaston Amateur Musical Union gave a Concert at the Midland Institute, on Friday, the 16th ult. The programme included Beethoven's Symphony in E flat, No. 3 ("Eroica"), which was fairly well played; but the audience was more interested in Hamish MacCunn's Overture "The Land of the Mountain and the Flood," which was given for the first time in Birmingham. The Society deserves great credit for introducing this remarkable work by a composer only once previously heard here. The performance was good, although some picturesque effects were lacking, as some of the instruments were not represented—the bass tuba and cymbals—the last being written for in a prominent manner in the score. An amateur violinist, Mr. E. E. Lamb, was very successful in two movements from the "Russian Suite" of R. Wüerst, and the orchestra was heard to advantage in Macfarren's Overture "Chevy Chase" and Mendelssohn's "Calm Sea and Prosperous Voyage." The vocalists were Mrs. W. Purser and Mr. P. R. Taunton. Mr. W. Astley Langston conducted.

An excellent performance of Gounod's "Messe Solennelle" was given by the Sutton Coldfield Philharmonic Society, on the 8th ult., under the conductorship of Mr. T. G. Locker.

The first series of Organ Recitals in the Town Hall ended on Saturday, the 3rd ult., when Dr. J. F. Bridge officiated. There was an enormous attendance, the prices of admission having been reduced. On the 10th ult. Mr. C. W. Perkins gave a free Recital, one of six per annum, by way of payment for the water power applied to the organ.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL gatherings have been tolerably numerous during the past month. Chief among them was the *début* of the Bristol Choral Society, on the 7th ult., when a truly magnificent performance of "St. Paul" was given. The Society was formed in the autumn of last year, and started in October with over 500 singing members, besides a considerable number of honorary members. The band numbered sixty players, but with the organ, at which Mr. H. Fulford presided, it proved adequate to the chorus of nearly

500 voices. Madame Dotti, Miss Dora Bernard, Mr. Harper Kearton, and Mr. Watkin Mills were the principal vocalists. Mr. Kearton would have created more effect than he did had he occasionally sung with additional fervour. Mr. W. Thomas and Mr. Tresillian, members of the Cathedral choir, filled subsidiary parts with satisfaction. All the choruses were finely rendered, the attack, tone-shading, and enunciation approximating to perfection; and the choral numbers at the end of the work were sung with as much care and artistic excellence as the earlier ones. The Society and Mr. Riseley, the Conductor, are to be congratulated on the brilliant success of the performance.

The two remaining Monday Popular Concerts of the present short series were full of interest. Beethoven's "Leonora" Overture, No. 3, in C, and Haydn's Symphony, No. 2, in D, were the more classical works inserted in the programme on April 28. Besides these, Auber's "Fra Diavolo" Overture, morceaux for strings of Grieg, and a selection from Meyerbeer's "Huguenots" were brought forward. They were all well performed and were duly appreciated. Mr. Egerton contributed a clarinet solo, and songs were sung by Miss Lucile Hill and Mr. Arthur Wills, both new comers, who were cordially received. At the final Concert, on the 19th ult., the band was augmented by the members of the Bristol Society of Instrumentalists. Mr. Riseley was so pleased with the proficiency that body displayed at their "Ladies' Night" on April 17, that he invited their co-operation at the closing Popular Concert. The invitation being accepted, the works to be performed were taken in hand immediately, and so assiduously were they studied at the weekly rehearsals that they were played with great freedom and precision. The instrumental pieces were Mendelssohn's "Son and Stranger" Overture, Schubert's Overture to "Rosamunde," the "Hymn of Praise" Symphony of Mendelssohn, Raff's "Leonore" March, the Hungarian March from Berlioz's "Faust," and a selection from Delibes's "Sylvia." Mr. Theo Carrington, leader of the band, contributed a couple of violin solos, and Madame Bertha Moore and Mr. W. Thomas successfully sang songs more or less familiar.

After an absence of about six years, Miss Agnes Zimmermann came to Clifton on the 5th ult., and took part in the concluding Classical Chamber Concert of the present series. She played short pieces by Mendelssohn, Chopin, Schutt, and Liszt; joined Mrs. Viner-Pomeroy in Chopin's Duo in C (Op. 73), for two pianofortes; was associated with Mr. Ludwig in Schubert's Fantasia in C (Op. 159); and also with the same gentleman and Mr. J. Pomeroy in Dvorák's Trio in B flat, for pianoforte, violin, and violoncello. Mr. Ludwig's violin solos were a Barcarolle of Spohr and a Tarantelle of Schubert. Mr. Montague Worlock contributed a couple of songs, Mr. H. Fulford accompanying.

The last Popular Chamber Concert for the season was well attended on the 21st ult. Mendelssohn's Quartet in C minor (Op. 1) and Schumann's Quartet in E flat (Op. 47), for pianoforte and strings, were the chief works in the programme, and they were judiciously interpreted by Miss Lock, Messrs. A. Hudson, F. S. Gardner, and E. Pavey, who also, except Mr. Gardner, contributed solos. Miss Marion Evans, a very young lady, with a particularly fresh voice, sang with great success.

On the 8th ult. the Bristol Church Choral Union held its ninth Festival in the Cathedral. Fewer choirs took part than on some previous occasions, but, musically considered, the Festival was by far the most successful that has taken place. In a great measure this was owing to the exertions of Mr. John Barrett, the Conductor. Mr. Riseley was at the organ. It is a matter of regret that more festivals of a kindred nature are not held in the Cathedral. Special Advent and other services which have been held in the past have been very successful, and have been greatly appreciated by the citizens.

Among the other musical events may be mentioned the performance of Romberg's "Lay of the Bell," on April 29, by the Montpelier Choral Society, directed by Mr. Alfred Brooks; the Concert for the benefit of the Great Western Railway employes' Widows' and Orphans' Benevolent Fund, in which some of our best local artists took part; the performance of Sterndale Bennett's "May Queen," by the St. Paul's Choral Society, on April 30,

Mr. Edward Cook, Conductor; and the presentation of Hatton's "Robin Hood," by the St. John's Choral Society, on the 18th ult., under the guidance of Mr. A. E. Hill; the rendering of Cowen's "St. John's Eve," on the 21st ult., by the Knowle Choral Society; and a miscellaneous Concert given on the 22nd ult., by Mr. Charles Manners and his company. It may be added that the Downend Choral Society, one of the several musical associations formed in the districts of Bristol last October, gave a creditable performance of Macfarren's "May Day" on the 5th ult.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

MR. JAMES CULWICK'S new Cantata, "The Legend of Stauffenberg," was produced, on the 4th ult., at the Antient Concert Rooms. Considerable interest in the performance of a Dublin composer's work was evinced by the musical public, and a crowded audience assembled to welcome Mr. Culwick and his composition. It is pleasant to be able to place on record the fact that the Cantata was an undeniable success. To say the work is one of sterling merit is hardly to say enough; it is a work of imagination and originality as well, and gave pleasure equally to ears learned and unlearned in the science of music, by virtue of its life and variety, its symmetrical structure, and graceful proportions.

The libretto, by Dr. Todhunter, is founded on one of those fascinating German legends in which, like "Undine" and the "Rose Maiden," a spirit or fairy, through the potent agency of love, becomes mortal, and, after having tasted of the sweets and bitters of human life, returns again to her sylvan or watery kingdom "a sadder and wiser" fay. The instrumental prelude at once stamps the work as one of fancy and not of mere mechanical music-craft. The opening chorus of Wood Spirits is fresh and vigorous. This is followed by a recitative and aria for soprano (*Ianthe*) "Alone at last" and "Fall off, my wings," which were beautifully sung by Mrs. Clara Samuël. A love duet of good dramatic power, between *Conrad* (tenor) and *Ianthe* ensues, and was warmly applauded by the audience. The chorus of Elemental Spirits, "Beware," again attested the vivid fancy of the composer, but the gong strokes in this number seemed uncalled for. After another duet for soprano and tenor came a spirited and stirring Soldiers' chorus, "From the South to the North," in which the band has an important and a telling part to play. But the *pièce de résistance* of the Cantata was the fine chorus, "Hail, all hail," in which Mr. Culwick shows a masterly command of the varied resources of the orchestra. This number was unanimously redemanded, when the composer received quite an ovation. A song by *Ianthe*, "Woe, woe," was remarkable for the beauty of the instrumental accompaniment. In the Bridal chorus, "Honour, glory," the tones of tubular bells were added to the *ensemble* in a manner that was highly effective and free from the smallest suggestion of claptrap. The chorus of Spirits, "By the stars' restless fires," and that which concludes the Cantata, "Who knows what he has done," are hardly less meritorious than the foregoing. *Bertha's* song, "Such bridal surely never woman knew," was sung with the greatest appreciation by Mrs. Scott-Fennell (contralto), and the instrumental interlude, in which the muted strings are skilfully used, was a particularly pleasing number. The choir of 100 voices was hardly large enough to balance the band of about forty instruments, which sometimes unduly predominated; but for this the composer is hardly responsible. It only remains to say that the part of *Conrad* was ably sung by Mr. Henry Beaumont, and the small part of the *King* by Mr. Horan; that the band was led by Mr. Werner, and the performance directed by the composer.

The first Concert for the season of the Dublin Amateur Orchestral Union took place on the 14th ult., at the Antient Concert Rooms. The orchestral works given were Spohr's Overture "Jessonda," Schubert's Ballet Music from "Rosamunde," Mozart's "Jupiter" Symphony, Gounod's "Danse des Bacchantes," Behr's Serenade "Aux Flambeaux," and Sullivan's Incidental Music to "Henry VIII." Mr. Telford's orchestra of fifty performers was

thoroughly at home in all the selections, and the performance went without a hitch. Master A. Rosenthal, a juvenile pianist, astonished his audience by his performance of Mendelssohn's *Capriccio* in B minor, in which he was well supported by the band. He also played with much finish and expression a "Valse Caprice," by Prudent, and, in response to an encore, a Mazurka, by Moszkowski. Miss Jeannie Ross was the vocalist, and Mr. W. H. Telford conducted with his well-known ability.

The Dublin University Choral Society performed Gade's "Erl-King's Daughter" and Weber's "Jubilee" Cantata on the 21st ult. Gade's refined and elegant music was well interpreted by the choir and soloists. There was no band, but Signor Esposito did wonders as accompanist with a fine pianoforte. Mr. Thomas Tickell sang the music of *Oluf* most creditably, his rendering of "Night, thou art silent," evoking loud applause. Mrs. Walter Bapty took the part of the *Mother*, her artistic rendering of which was very pleasing. Weber's "Jubilee" Cantata was no less successfully presented. Miss Amy Craig and Mr. Dudgeon were the remaining soloists, and Sir Robert Stewart conducted. The Dublin Musical Society announced Berlioz's "Faust" for performance on the 27th ult., too late for notice in present letter.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

"OCCASIONAL" music is very rarely inspired, and Mr. MacCunn's "Eighth Psalm," written for the opening of the Exhibition here, on the 1st ult., is no exception to the rule—in fact, it is a most convincing proof of its truth. A musician cannot be blamed that the "divine spark" is not always at his command; but carelessness, bad part-writing, wild transitions of key—for modulations they cannot be called—are unpardonable. The accompaniment written for the organ is eminently unsuited for that instrument, from the rapid succession of sixths, *à la* "Meistersinger," in the Introduction to the *tremolo* violin passages nearer the end. The nobility, seriousness, and purity of style after which Mr. MacCunn's predecessors strove so earnestly and along such steep paths of study, are conspicuous by their absence, and the writers whose names closed the magnificent roll of music's votaries on the wall of the Grand Hall would have felt very uncomfortable to find their aims disregarded, their traditions set at naught, and their memory mocked in the "Eighth Psalm." The Choral Union sang the work under the direction of the composer, and between the unfinished state of the organ, the apparently incorrect angle of the mirror, and other more obvious causes, the performance was not altogether satisfactory. The chorus was more successful under Mr. Collinson in some part-songs, and the Amateur Orchestral Society, under Mr. Carl Hamilton, gave a really good performance of the "Oberon" Overture and other orchestral pieces. All interest in the exciting rendering of the Hallelujah Chorus was distracted by the departure of the Royal Procession at the words "And He shall reign."

Choral music figures largely in the programme prepared by the Exhibition Committee. Besides repeating the inaugural programme, the Edinburgh Choral Union is to perform the "Cotter's Saturday Night" and "The Revenge"; the Choral Unions of Glasgow, Dundee, Hawick, Stirling, &c., are engaged to perform oratorios, mostly Handelian; and Mr. Moonie's Male Voice Choir, on the 10th ult., was the first of a number of private choral societies which are also to contribute during the Summer.

The Edinburgh Quartet brought a short season to a close, with a not very lengthy programme, on the 9th ult. It is gratifying to note that an unsubsidised concert scheme can command encouragement substantial enough to make its first season financially successful. Owing to the excellent business management of the Secretary, Mr. J. C. Dibdin, all expenses have been paid and a balance left on the right side. The Mozart Quartet in D (No. 7), which opened the Concert, was well played, but it cannot be said that the playing in Schubert's D minor Quartet, which brought the Concert to a close, was irreproachable. An *Andante* from Mendelssohn (Op. 44, No. 2) was repeated on somewhat slight provocation. Three pianoforte duets by Messrs. F. Gibson and A. W. Dace made a pleasant

variety in the routine of Chamber Concert programmes. "Dans les Bois" (Godard) and "Valse Caprice" (Nicodé) were the most successful.

Mr. Stavenhagen's Recital, on the 20th ult., though the last Concert, proved the most delightful treat of our musical season. There is no need to talk here of his *technique* or his mental "grip"; I need only mention the wonderful interpretation of Liszt's Sonata in B minor and Beethoven's in A flat (Op. 110). That his reading of *Isolde's* "Death Song" (Wagner-Liszt) was quite worthy of the conception is the highest possible praise. Mr. Stavenhagen was entertained the same evening to supper by the Edinburgh Society of Musicians. Mr. Otto Schweizer (president) proposed his health in a happy speech, and, on a motion proposed by Mr. Lichtenstein, Mr. Stavenhagen was enrolled among the Honorary Members.

At the only ordinary meeting of the Society of Musicians, held last month, a large attendance of members listened with interest to Mr. Niecks's paper on the Flat, Sharp, and Natural.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE series of Pianoforte Recitals undertaken by Messrs. C. H. Woolnoth and Philip Halstead were brought to a close on the 17th ult., when the programme was selected by the subscribers. These Recitals have supplied what has been regarded by many amateurs hereabouts as a "want long felt," and the support has been so encouraging as to warrant the belief that an extended series may be looked for next season. The work accomplished by Messrs. Woolnoth and Halstead has been thoroughly artistic, often, indeed, brilliant, and replete with bright promise.

In its own particular way another sign of musical activity claims passing record. This is the prize scheme just launched by the Glasgow Society of Musicians. It cannot be said that the proposed arrangements have given unanimous satisfaction; anyhow, a prize of thirty guineas is offered for the best orchestral composition in the form of a Concert Overture or Symphonic Poem. The competition is open to members of the Society and to composers born in Scotland, or whose ordinary domicile has been in the "Land o' Cakes" for the last three years. It will thus be gathered that the scope of the scheme has been considerably enlarged, and the adjudicators, Dr. A. C. Mackenzie and Mr. F. H. Cowen, will doubtless pass under review some more or less interesting scores. Should the state of the funds permit, prizes may also be offered for a choral work and, perhaps, another form of composition. A very fair measure of financial support has already been secured.

Mr. John MacLaren's Glasgow Academy Choir also sang before a large audience on the evening of the 2nd ult. It was the twelfth annual Concert given by this interesting organisation, and, as usual, the Queen's Rooms presented a gay and animated appearance. The programme included Mr. Ebenezer Prout's Cantata "Queen Aimée"—a work quite within the powers of the young vocalists, and remarkably well sung throughout—Parker's melodious setting of "The Lord is my Shepherd," and contributions from several "old boys," whose assistance at these annual gatherings is always a feature of interest. The pianoforte and harmonium accompaniments were in the safe charge of Mrs. MacLaren and Mr. Woolnoth.

The votaries of the fiddle may be interested to know that the famous "Alard" Stradivarius is still in Glasgow, notwithstanding rumours to the contrary. Mr. David Laurie, the fortunate owner of this specimen of Stradivarius's best period, purchased the violin in 1876, and he writes to a local paper to say that he refused £2,000 for it.

Applications are invited for the office of Principal of the School of Music in connection with the Glasgow Athenæum. The directors have evidently before them the success of the London Guildhall School, and we shall see by-and-by how matters are likely to shape themselves.

At the meeting of guarantors and others interested in the Glasgow Choral and Orchestral Concerts scheme, held on the 16th ult., a balance to the good of £300 18s. 1d. was reported. This represents the actual profits on the season 1889-90, and is considered very satisfactory. The

arrangements for next season's Concerts will be proceeded with on the Guarantee Fund reaching £2,000. There will not, of course, be the least difficulty in raising this amount.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ON April 28, and therefore too late to be noticed before the present issue, the annual gathering of Welsh choirs took place in this city. Liverpool has for long past been styled the metropolis of Wales, and the chapel element is a strong arm in the constitution of the population. During ten years or so past the singers of all the Cymric dissenting places of worship have annually held a psalmody festival, and of late no ordinary concert hall would have afforded sufficient accommodation. Hence the resources of Hengler's hippodrome have been for a long time past laid under contribution, and in this large building there were grouped 1,500 singers and several thousands of auditors on the occasion under notice. The programme, consisting of anthems and hymn tunes, was excellently rendered under Mr. D. Jenkins, the attention to light and shade, attack, and truth of intonation being alike commendable. The only accompaniment afforded was that of a harmonium, played by Mr. Kerfoot Jones, but of necessity utterly inadequate, and another year it would be well to secure further instrumental aid.

The 1st ult. brought round the annual closing evening of the St. Cecilia Choral Society of Birkenhead. This organisation seems to be a sort of natural successor to the old Wirral Philharmonic Society, founded thirty years or so ago by the late Samuel Percival, and which in process of time merged into the Cloughton Choral Society, conducted successively by Messrs. Sorge, E. Gunton, A. Bridger, E. T. Driffield, and Branscombe. The choir in question is now under Mr. J. W. Appleyard, and proved fully equal to participating in a performance of Brahms's "Requiem." The whole naturally suffered from the lack of orchestral aid, and so, for example, the pedal-point in this famous fugue was altogether omitted. The singing was, on the whole, exceptionally good, and gave the strongest evidence of intelligent preparation and ample appreciation of the intentions of the composer, and of one of the most advanced works of modern times.

A second experiment in the direction of popularising good music in our northern latitudes, where Bootle and Kirkdale merge upon what may be termed the urban district proper, was tried on the 12th ult. with encouraging results. The locale was the Gordon Institute, an excellent club for lads and young men, and which possesses, among other attractions, a very fine concert-room. Herein a large audience assembled on the occasion in question to hear Weber's "Jubilee" Cantata, the charge for admission being threepence and sixpence. Of the work named a capital performance was given under Mr. McCulloch, and those present, by their attentive demeanour, evidently accorded ample appreciation of what was provided for them.

Among the events of the last month may be chronicled a Wind Music Chamber Concert, at New Brighton; a performance of Barnett's "Ancient Mariner," at Neston, under Mr. H. Bulley; Spohr's "Last Judgment," at Wavertree, under Mr. W. Coller; Farmer's "Christ and His Soldiers," at Everton; and Mendelssohn's "Elijah," at Carnarvon, under Mr. J. Williams. The latter is reported as being one of the most important events recently occurring in North Wales.

The annual business meeting of the Liverpool Philharmonic Society took place on the 12th ult., the balance-sheet showing figures on the right side of the Subscription Concerts account to the amount of £529 14s., the net balance to the good, after adding the amount that was brought over from last year, being £1,384 9s. 7d. The proceedings were not allowed to pass without a protest from Mr. H. E. Rensburg, who is reported to have said that a considerable number of the proprietors were not satisfied with the musical result of the past year, and considered it far behind that of the previous season. It is proposed to give Handel's "Messiah" next Christmas, to revive the same composer's "Theodora" and Schumann's "Paradise and the Peri," and to produce Dr. Parry's "Judith," the latter being the only novelty.

At the regular monthly meeting of the National Society of Professional Musicians held here on the 10th ult., in place of discussions and papers, music itself took possession of the arena. Beethoven's Septuor and Mozart's Quintet in E flat, for pianoforte and wind instruments, were given, as well as vocal quartets. There was a very good muster of members and friends, Mr. J. Dawber, of Wigan, who was one of the promoters of the Society, being in the chair.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

FOR our more important music we now have to go to the theatre rather than the concert-room, and we have had, and evidently have greatly enjoyed, a fortnight of "The Gondoliers" at the Royal, and of "Dorothy" at the Prince's. The performance of Cellier's extraordinarily successful rustic opera was much better than that of Messrs. Gilbert and Sullivan's latest, and it is said, last joint production, and enabled the wealth of melody which flows—almost too luxuriantly—through it, to have full effect; whereas there is increasing evidence of the difficulty of maintaining in undiminished force the fascination which has hitherto attended almost everything produced at the Savoy. Naturally, as in going through the works of any great novelist, however carefully and elaborately each character may be drawn, a general resemblance must be traced, and the freshness of an entirely new conception missed. Indeed, it is wonderful that, in so long a string of works of similar construction, the interest of the public has been so well maintained; and it is a remarkable testimony of our faith in Sir Arthur Sullivan that the recent announcement of his intention to devote himself in future to more serious undertakings has been received as a promise of new and higher enjoyment to be afforded us and a pledge of loftier ambition and yet worthier achievement on his part.

At the Botanical Gardens, those who weary of crowded theatres and hot rooms may, two or three times in each week, enjoy light strains amid charming flowers, and surrounded by spring freshness and beauty; while every Saturday evening the students of more serious taste assemble at the Town Hall, to benefit by Mr. Pyne's skilful interpretation of a varied selection of organ music.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been an unusually busy one in matters musical, a result chiefly due to the somewhat unwise policy, followed by the committees of various local societies, in deferring their spring Concerts until May, the consequence being that several of them have not been accorded either the attention or the support they deserved. Reference should be made to a performance of Mendelssohn's "Elijah" given in the Albert Hall, on April 28, by the Choral Union, under the direction of Mr. S. Sucklev. The choral portions were sung most admirably. The different sections of the choir were well balanced, and in the precision of their attack and delicate light and shade effects they gave evidence of careful training. "Thanks be to God" was perhaps the best effort of the chorus, the full volume of the basses, and the bright, fresh quality of the sopranos being especially noticeable. The solos were taken by a quartet of local vocalists, whose efforts were very satisfactory. The orchestral portions of the work were well played under the leadership of Mr. H. Parkin. The Concert formed a fitting conclusion to the Choral Union's successful season. On the following evening, April 29, Dr. C. Hubert Parry came down to conduct a performance of his "English" Symphony in C, by the Amateur Instrumental Society, in the Montgomery Hall. The Society during the eighteen years of its existence has steadily progressed in excellence, under the care of Mr. Henry Coward, the esteemed Conductor, and the satisfaction which Dr. Parry expressed to the members he felt at the creditable rendering of his work will have the effect of stimulating them to renewed efforts. The orchestra also played "William Tell" and "Der Freischütz" Overtures, Massenet's Suite "Deux Scènes Pittoresques," and a selection from "Faust." Songs were given by Miss Easterfield and Mr. A. Shaw. On the 5th ult. Mendelssohn's "Hymn of Praise" was

given in St. Philip's Church, under the direction of Mr. J. Beaumont. The tenor solos were taken by Mr. E. Kemp, of Lichfield Cathedral.

Dr. C. Hubert Parry's "Ode to St. Cecilia's Day" was performed for the first time in Sheffield, in the Albert Hall, on the 6th ult., by the Sheffield Musical Union. The success at the Leeds Festival of Dr. Parry's fine setting of the Ode aroused the highest interest in the district, and a large audience followed the performance with many tokens of appreciation. The chorus, numbering some 400 vocalists, was the largest gathered in the hall for many years, and their singing was in every way worthy of the work. The accompaniments to the Cantata were played on the organ with skill and discretion by Mr. E. H. Lemaire, who also played several solos, including his own clever Fantasia and Fugue on the hymn-tune "Hanover." The programme included a sight-singing test, written by Mr. Joseph Barnby, being a setting of Alexander's poem "The Homeland." The choir sang this with extraordinary facility, not only rendering the text of the music correctly, but infusing expression into their performance. Other part-songs were also given by the choir, Handel's "Haste thee, nymph," and Gounod's "Send out Thy light," being conspicuously well given. The solos in the Cantata were sung by Miss Margaret Hoare (who also sang "Nella Calma") and Mr. Alfred Shaw. Mr. Henry Coward conducted.

On the same evening the Pitsmoor Musical Society gave a Concert at which Cowen's "St. John's Eve" was the principal attraction. Both choruses and solos were well sung. Owing to the illness of Mr. W. H. Peasegood, Mr. Schollhammer conducted.

Mr. Hamish MacCunn's setting of "The Lay of the Last Minstrel" was introduced to a Sheffield audience for the first time, on the 13th ult., by the Amateur Musical Society. The choruses were admirably sung under the direction of Mr. Schollhammer. The solo portions were sung by members of the Society. The programme also included Dr. Parry's "Blest pair of Sirens," this being the third composition from his pen introduced to the town in as many weeks. The work was thoroughly well sung, and the works of both Dr. Parry and Mr. MacCunn are just now so popular here that they are likely to be drawn upon for next season's concerts. Mr. J. Peck led the band, and Mr. J. W. Phillips played organ solos and accompanied.

On the 16th ult. Mendelssohn's "St. Paul" was performed by the Uppertorpe Musical Society in the Music Hall, Surrey Street. This young Society has rapidly won an excellent reputation, and all its performances are characterised by a thoroughness and intelligence that give evidence of painstaking study and careful rehearsal. The Oratorio was admirably sung, the choral numbers being given with unvarying excellence and finish. The principals were Miss V. Beaumont, Miss E. Bradwell, Mr. J. Gawthrop, and Mr. J. Browning. Mr. J. Beaumont conducted.

The restoration of the organ in the Parish Church, Rotherham, has attracted considerable interest in this district. The instrument is one of the most unique specimens of organ building in the country, being a fine example of John Snetzler's work. About forty years ago alterations and additions were made by Messrs. Gray and Davison, and now a complete restoration has been effected by Messrs. Abbott and Smith, of Leeds, from a specification by Dr. Hopkins, and under the superintendence of Mr. Walker Joy, of Beverley. The old manuals, draw stop action, and part of the old mechanism have been preserved and placed in the vestry as a memorial to the famous builder, and the old organ screen and all the pipes have been retained in the reconstructed instrument. The organ was re-opened on the 15th ult. by Dr. Hopkins, Recitals also being arranged to be given by Mr. Lemaire (Sheffield), Dr. Creser (Leeds), and Mr. J. Camidge (Beverley).

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 9, 1890.

On April 12 the last Concert of this season of the New York Philharmonic Society took place at the Metropolitan Opera House, under the direction of Theodore Thomas.

The programme was severely classical, consisting of the "Sinfonia" from Bach's "Christmas" Oratorio, the same composer's Sonata in F minor, very beautifully orchestrated by Theodore Thomas, and Beethoven's Ninth Symphony. The chorus *Finale* of this latter was sung by the Metropolitan Musical Society, which gave a very good rendering of Lasso's "Matona, lovely maiden," and Mendelssohn's "Wood Minstrels," under its own Conductor, Mr. W. R. Chapman. The two clubs forming this Society—the Musurgia Club (male voices) and the Rubinstein Club (female voices)—gave each for itself a very interesting part-song Concert, the latter club having the assistance of Madame de Pachmann. United they gave the second and final Concert of the season of the Metropolitan Musical Society, which took place last night at the Metropolitan Opera House. Thanks to the efforts of its Conductor, Mr. Chapman, the services of Mr. Edward Lloyd were secured for this Concert, when he made his first appearance before the New York public. He was not only heartily received, but his beautiful voice and artistic singing moved the numerous audience to such an enthusiastic demonstration as is seldom witnessed in a concert-room. He sang Handel's aria "Love in her eyes sits playing," Gounod's "Lend me your aid," Schubert's "Serenade," and as an encore "Come into the garden, Maud." The chorus of the Society greatly distinguished itself by a splendid performance (the first in this country) of Parry's "Ode to St. Cecilia." Other novelties performed at the same Concert were a Sanctus by Americo Gori, for soli and chorus, and a Romance and Polonaise for violin, by Henry Holden Huss, played by Miss Maude Powell.

The Hosmer Hall Choral Union, of Hartford (Conn.), marked the tenth year of its existence by a Music Festival, the special feature of which is the first performance in this country of Parry's Oratorio "Judith." The performance of this important novelty is taking place to-night. Mrs. Walker is cast for the part of *Judith*, and Mr. Winch for that of *Manassah*.

The Hampden County Musical Association Festival took place last week at Springfield (Mass.). The principal choral features were Parker's Sacred Cantata "St. John," Mendelssohn's "Hymn of Praise," Bruch's "Fair Ellen," and a grand performance of Gounod's "Redemption," with Miss Charlotte Walker, Mr. Winch, and Mr. M. W. Whitney as principal soloists. Mr. G. W. Chadwick, of Boston, is the Conductor of these annual festivals. An excellent performance of Sullivan's "Golden Legend" was given by the Oratorio Society of Baltimore, on May 2. Miss Corinne Moore Lawson, Miss Emily Winant, Messrs. W. H. Lawton, and B. Merrill Hopkinson took charge of the solos, and Mr. Fincke conducted.

Kingston (N.Y.) is also celebrating a Music Festival this week under the auspices of its Philharmonic Society and the conductorship of Carl Zerrahn. Costa's "Dream" and Gade's "Spring's Message" are to be performed on this occasion. Mendelssohn's "Athalia" was given an excellent rendering by the Stamford Oratorio Society, under Mr. Alfred Hallam. Our principal German singing society, "The Liederkranz," wound up its season with a spirited performance of Mendelssohn's "Lobgesang," and a miscellaneous programme, under the *bâton* of Mr. Reinhold L. Hermann, who, after several years of great musical activity in this city, leaves us to return to Europe.

At the Concert of the Milwaukee Musical Society, which took place on April 28 (and was repeated on the 29th and May 4), Gluck's Opera "Orpheus and Eurydice" was effectively performed.

It is deeply regretted by all lovers of pure vocal music in this city that Mr. Caryl Florio had to disband his Palestrina Choir through lack of financial support. He is going to leave New York, and has accepted the Musical Professorship at Wells College of Aurora (N.Y.)

With an interesting Lecture on "The Precursors of the Pianoforte," given by Mr. H. E. Krehbiel, with illustrative music played by Conrad Ansoorge, the public use of Steinway Hall, which has been for nearly twenty-five years the home of high-class music, was closed on May 2. All great artists who have come to this country during that period have played or sung at this hall, and the

list of these artists printed in an interesting little pamphlet by the house of Steinway, forms in itself a history of music in this city for the past two decades. The hall is to be divided up into show and work-rooms.

The International Copyright Bill, which safely passed the Senate last year, was against all fair hopes and expectations rejected by the House of Representatives with 126 votes against 98. An effort is being made to have the Bill reconsidered and passed, but we fear with very little chance of success. Of course this question will never be allowed to rest, and justice is bound to come out victorious in the end. But when?

We regret to have to close this letter with the announcement of the sudden death of Mr. John Chard, one of the most prominent and highly respected music publishers of this country, which took place at Boston on April 26.

MUSIC IN MONTREAL.

(FROM A CORRESPONDENT.)

THE fifteenth season of the Montreal Philharmonic Society has been an eventful one.

The general rule has been to give three Subscription Concerts annually, but this season the rule was departed from by the introduction of an extra Concert on December 20, when Handel's "Messiah" was performed (for the fifth time), accompanied by the vocalion and the pianoforte. The soloists were Mrs. Ida Bond Young, of New York; Miss Lillian Carl Smith and Mr. Thomas Norris, of Boston; and Dr. Carl E. Martin, of New York.

The three Subscription Concerts were given on April 16, 17, and 18, and proved successful, both from a musical and a financial point of view. The works performed were Mendelssohn's "Elijah," on the 16th; Berlioz's "Faust," on the 17th; and C. A. E. Harris's "David before the King" and Rossini's "Stabat Mater," on the 18th.

The performance of "Faust" was most attractive, the New Windsor Hall being crowded to the doors to hear the first performance in Canada of this work. The performance was enthusiastically received, and was very favourably criticised. The chorus was a very strong one, consisting of 200 well-trained voices. The orchestra comprised thirty-five performers, strengthened by musicians from New York, Boston, Quebec, and Ottawa. The several Concerts were most ably conducted by Mr. G. Couture. For the first time in the history of the Society the Treasurer is able to show a credit balance, and the hearty support given to it by the public augurs well for its future prosperity.

THE Bristol Orpheus Glee Society visited London, for the first time this season, on April 26, to give a Concert in St. James's Hall, under special and distinguished patronage. The programme opened with "Strike the lyre," by T. Cooke, which was excellently sung, and the pitch sustained in a perfect manner; the late Mr. G. W. Martin's "Haste, ye soft gales," was then given with equal perfection. The five-part glee by Dr. S. S. Wesley, "I wish to tune my quivering lyre," which followed, was described as having gained the prize offered by the Gentlemen's Glee Club, Manchester, in 1883. The date given is incorrect, it should be 1833, which was the year in which he wrote the glee. This was sung with fine effect. Mr. Harper Kearton took the solo in the quaint "Italian Salad," by R. Gené. This was received with the heartiest favour. The solo in Cooke's "Shades of the heroes" was entrusted to Mr. W. Thomas. Brahms and Viotta represented the German element, but English writers were also well displayed. An excellent setting of "Stars of the summer night," by Cruickshank; the fine composition, "Hushed in death," by Dr. Hiles; "Ossian's Hymn," by Goss; Sullivan's "The long day closes," with pieces by Bridge, Hatton, Bexfield, and Mendelssohn were drawn upon to make up the remainder of the programme. The chief soloists were Miss Liza Lehmann (who appeared and sang some songs with her usual grace of style) and Mr. Harper Kearton. The choir showed evidence of most careful training, and their work reflected the greatest possible degree of credit upon Mr. G. Riseley, the Conductor. There was a large and enthusiastic audience.

A VERY interesting performance of Macfarren's *opera di camera* "Jessy Lea" was given at the Kilburn Town Hall, by Miss Mary Willis, on the 9th ult., bringing back recollections of the old Gallery of Illustration, with Edith Wynne, Miss Poole, Whiffin, and Ralph Wilkinson. Miss Emily Armfield, although evidently a novice in acting, sang the music of *Jessy* with excellent effect. Mr. Turner's efforts should perhaps hardly be criticised, as he undertook the part of *Gilbert* at only a few days' notice; but his singing of the charming ballad, "The smile of her I love," was much applauded. Mr. Musgrove Tufnail's experience, both as actor and vocalist, were fully evidenced in the part of the *Sea Captain*. The honours of the evening fell to Miss Mary Willis, whose bright and vivacious representation of the gipsy *Elspeth* created a marked impression, her singing and acting alike indicating high artistic capability. An excellent professional orchestra was ably conducted by Mr. G. H. Betjemann. A short first part before the operetta comprised Suppé's Overture "Poet and Peasant," and a scene from "Othello," recited by Mr. Charles Fry.

THE members of the St. George's Glee Union gave their 255th consecutive Monthly Concert on the 2nd ult., in the Picnic Rooms. Miss Hilda Coward, Miss Lizzie Jones, Mr. Edward Dalzell, and Mr. Frederick Bevan were the soloists, who, in part one of the programme, each contributed a song. Mr. J. Munro Coward also delighted the audience with a solo on the Mustel organ. The Choral Ballad, "The miller's wooing" (Eaton Fanning), and the Chorus, "Thor's war song" (Mauder), were the other pieces of the first part. Mr. J. M. Coward's new Cantata, "The Fishers," occupied the second part. The soli parts were beautifully rendered, and the choruses were sung with great precision and excellent expression by the choir of upwards of 100 voices, under the conductorship of Mr. Joseph Monday. The accompaniments, by Mr. H. M. Higgs and the composer, on the pianoforte and Mustel organ respectively, gave great assistance in carrying out a capital performance of this charming little work.

ONE of the most interesting of the many Chamber Concerts given recently was that of Mr. Ernest Kiver, at the Princes' Hall, on the 14th ult. The programme included Dr. A. C. Mackenzie's early Pianoforte Quartet in E flat, which first drew attention to his genius as a composer fifteen years ago, and five of his new series of "Spring Songs," written for mezzo-soprano voice. These charming and dainty lyrics were extremely well rendered by Miss Marguerite Hall, and will doubtless soon be sung by every vocalist who has the courage to extend her repertory beyond ordinary shop ballads. Other pieces in an excellent programme were Grieg's Sonata in G, for pianoforte and violin (Op. 13), and some pianoforte solos, in which Mr. Kiver evinced the improvement he has recently made as an executant. He was assisted in the concerted works by Mr. Carrodus, who gave a fine performance of Bach's Chaconne.

THE chief number of interest in the programme of the Concert given by the Lyric Vocal Union at St. James's Hall, on the 16th ult., was the performance, for the first time, of a Glee for Male Voices, entitled "A Message to Phyllis," written to the words of Thomas Heywood by Alfred J. Caldicott. The glee is an excellent piece of writing, and shows not only a perfect knowledge of the requirements of the peculiar form of composition, but a large amount of scholarship and appreciation of the spirit of the verses. The remainder of the programme was made up of a madrigal by Beale, glees by Paxton, Horsley, Martin, and Otto, part-songs by Seymour Smith, Bishop, and Balfe. Vocal solos were sung by Miss Clara Samuelli, Mr. Arthur Butlin, Mr. Edwin Houghton, and Mr. Lovett King. Mr. John Radcliffe played two flute solos.

ON Wednesday, the 14th ult., an evening Concert was given by the Primrose Hill Choral Society at the Vestry Hall, Hampstead, under the able conductorship of Mr. George Calkin. The Concert included an excellent performance of the first part of Mendelssohn's "St. Paul," in which the vocalists were Miss Fusselle, Miss Mary Willis, Mr. Lance Calkin, Mr. H. W. Hill, and Mr. Arthur Calkin. Miss Ada Calkin was the accompanist. The second part of the programme, a selection of miscellaneous secular

music, was performed by Mrs. Francis Ralph (pianoforte), Mr. T. H. Wright (harp), Mr. Gerald Walenn (violin), and the two ladies named above. The Choral Society sang two part-songs, "Moonlight" (Eaton Fanning) and "Shepherds all" (W. Macfarren).

THE Streatham Choral Society gave an excellent performance of Mendelssohn's Oratorio "Elijah," on the 5th ult., in the Town Hall, Streatham. The principal vocalists were Miss Clara Leighton, Miss Marian Ellis, Mr. H. L. Thomas, and Mr. David Hughes, who were assisted in the concerted numbers by Miss McLaren, Miss M. Kennedy, Mr. Arthur Lake, and Mr. J. Gritton. The accompaniments were played by a professional orchestra, and the choir of the Streatham Choral Society sang the choruses in a truly commendable manner. Tone, expression, attack, and precision being alike most creditable. The Conductor was Mr. C. Stewart Macpherson, who may be congratulated upon the success achieved by the body under his direction.

MIDDLE. IDA HENRY gave her annual Concert at Princes' Hall, on the 6th ult. Her programme was of more than average interest. Bach's seldom-heard Triple Concerto, for pianoforte, violin, and flute, was performed by the Concert-giver, Mr. Ludwig, and Mr. Barrett, and seemed to afford genuine enjoyment to the large audience. The accompaniments were played in a satisfactory manner by a double quartet of strings. Middle. Henry was also heard in a number of well-known pianoforte pieces. Mrs. Henschel sang a canzonetta by her husband, two pretty songs by Arthur Somervell, and an unusually charming and refined *Lied* by Robert Kahn, a composer who appears to have something to say that is worth listening to.

A GLANCE at the programme of Signora Della Valle's Evening Concert, given at Princes' Hall, on the 10th ult., sufficed to show that it was essentially a students' Concert. There were several of Signora Della Valle's pupils, whose singing was highly creditable to themselves and to their esteemed teacher. Foremost amongst these was Miss Macintyre, who gave a singularly impassioned delivery of Meyerbeer's "Roberto tu ch' adoro." Miss Alice Steel, a young lady with a charming light soprano, gave a finished rendering of "Bel raggio," and Signorina Marie Petich was very successful in Meyerbeer's "Figlio mio," in which she displayed a powerful contralto voice and a dramatic style.

A SPECIAL Ascensiontide Service was held at Holy Trinity Church, Barnes, on the evening of the 15th ult., at which, by permission of Messrs. Novello, the second part of Gounod's "Redemption" (Resurrection and Ascension, omitting the Sanhedrim section) was sung by the choir, especially augmented for the occasion by volunteer members of the Royal Choral Society and the Ladies' Glee Choir. The solos were well rendered by Mesdames J. Douglas and Gatey, Miss Marion Arundell, and Messrs. Tatton and Scott. The accompaniments were played by Mr. George Wrigley and the newly appointed Organist, Mr. J. F. Berry, the musical part of the service being conducted by Mr. H. Scott, the Precentor and Choirmaster.

THE St. Mary's Choral Society, Islington, gave the second Concert of their third season on the 2nd ult. The programme was distinguished by careful selection, with a view to showing the Society at its best, and at the same time affording variety. Mendelssohn's "Hear my Prayer," the solo in which was sung by Miss Thornthwaite, was well given; and the Cantata, "The Wreck of the Hesperus," by Anderson, was sung with a body of tone and unanimity of intention that reflected the greatest possible credit upon Mr. Sidney Hann, the Conductor of the Society. Violoncello and pianoforte solos were also presented by Mr. Clement Hann and the Conductor in such a manner as to win the enthusiastic applause of the audience.

COWEN'S Cantata "The Rose Maiden" and a miscellaneous selection formed the programme of the Concert given by the St. Andrew's (Streatham) Musical Society, on April 29. The principal vocalists were Miss Bertha Burnett, Madame Goodman Russell, Mr. Edwin Bryant, and Mr. A. W. Owen, who were thoroughly efficient in their respective parts. Miss Ellen Bliss was an able

accompanist, and Mr. W. T. Beare conducted with his usual ability. This young Society may be congratulated upon its progress, the rendering of the choruses "Tis thy wedding morning," and the *Finale*, "Yea, e'en as die the roses," being especially good.

AT St. Alban's, Streatham Park, on Ascension Day, at Evensong, a Festal Service was celebrated. A Prelude for Organ opened the Service. The Magnificat and Nunc dimittis were by Villiers Stanford; the Anthems were "Leave us not" (Stainer) and "God is gone up" (Croft); the Choruses "Lift up your heads" and "Hallelujah," from the "Messiah," were sung, with the Air "Thou art gone up on high" (Mr. Massey); two solos for violoncello, "Andante Religioso" (Goltermann) and Handel's Largo (with organ accompaniment) were played by Mr. W. Roberts Knobel; and some organ solos by Merkel and Smart were given by Mr. C. Lawrence.

A FESTIVAL SERVICE in aid of the Choir Benevolent Fund will be held in the Church of St. Jude, South Kensington, on the 19th inst., at 8 p.m., when Dr. Forrest will deliver the sermon, and a selection of Anthems by Gibbons, Wesley, Jekyll, Martin, and Bridge will be sung by an augmented choir selected from St. Paul's Cathedral, Westminster Abbey, the Chapels Royal, St. George's, Windsor, Eton College, Chichester Cathedral, and other places. Dr. Martin, of St. Paul's Cathedral; Mr. C. S. Jekyll, of the Chapel Royal; and Mr. Hunt, the Organist of the Church, will preside at the organ.

THE members of the All Saints' Choral Society, West Dulwich, gave their last Concert of the season on the 6th ult. The programme comprised Gade's "Erl-King's Daughter" and Macfarren's "May Day." The soloists were Miss Blanche Powell, Miss Greta Williams, and Mr. Charles Copland. The accompaniments were played by a professional string quintet, ably led by Mr. S. D. Grimson; harmonium, Mr. W. J. Kipps; pianoforte, Miss F. Winter; Conductor, Mr. Owen H. Mead, Organist and Choirmaster of All Saints'. Both works were performed in a highly satisfactory manner.

THE last of the first series of the Clapham Philharmonic Concerts was given on the 20th ult., when Miss Ethel Boyce's new Cantata "The lay of the Brown Rosary" was sung, with an excellent selection of part-songs, madrigals, &c., by the choir, under the direction of Mr. Walter Mackway. The vocal soloists were Miss Florence Bethell, Miss Lizzie Neal, Miss Annie Child, and Mr. Charles Copland. Miss Ethel Boyce and Messrs. Alfred Izard and Mackway were the accompanists, and the whole Concert was most successful.

THE Spottiswoode Choral Society gave the second Concert of their thirty-seventh season at the Holborn Town Hall, on the 13th ult., when Handel's Serenata "Acis and Galatea" was given, under the direction of Mr. Henry J. B. Dart. Mrs. Stanesby (*Galatea*), Mr. C. Thompson (*Acis*), Mr. W. H. Cate (*Damon*), and Mr. E. H. Holder (*Polyphemus*) gave good readings of their parts, while an effective band of some twenty performers supplied the instrumental portion of the work. The second part consisted of a miscellaneous selection.

ASCENSION DAY at Sherborne Abbey was celebrated by a special Evening Service, at which "Enoch," a Cantata by Mr. G. E. Lyle, Organist of the Abbey, was sung. The soprano, tenor, and bass solos were sung respectively by Mrs. R. Ensor, Mr. Witherington, and Mr. E. Spiller, and the choruses by the Abbey Choir, the composer presiding at the organ.

THE last of the Ballad Concerts at the Victoria Hall for the present season took place on the 22nd ult., when the vocalists were Miss Clara Dowle, Miss Kathleen Grant, Madame Belle Cole, Mr. Dyved Lewis, Mr. Alfred Moore, and the Celia Quartet. Signor Alesepti played concertina solos, and Mr. Charles Fry recited. Mr. J. H. Maunders was the accompanist.

THE Cripplewood Philharmonic Society gave a performance of Mendelssohn's "Athalia," on April 30, the soloists being Mrs. Rayment, Miss Mackness, and Madame

Annie Williams. Mr. Charles Fry recited the verses; the accompaniments were played by Mr. A. A. Yeatman (pianoforte) and Mr. F. J. Yeatman (organ), and Mr. Raymond conducted.

MR. G. A. PARKER gave his annual Concert at the Birkbeck Institution on the 3rd ult., when an excellent performance was given by the ladies of his violin classes Madame Belle Cole, Mr. Chas. Manners, Mr. A. George, and Master M. Rutt were the vocalists. Miss Grace Carter gave some violin solos, and Master Rozelaar solos on the violoncello. Mr. G. A. Parker conducted.

MESSRS. A. POLLITZER, A. Raimo, and L. Denza have become the Directors of the London Academy of Music. The Institution will be conducted on the same lines as by the late Dr. Wyld. Signor Albanesi, Herr Carl Weber, and Mr. Sharpe, of the Royal College of Music, have been added to the teaching staff.

ON Sunday, the 18th ult., an Organ Recital was given in South Hackney Church by Mr. G. F. Wesley Martin, the Organist, when the following programme was performed: Sonata, No. 4 (Mendelssohn), Pastorale (Kullak), March in G major (Schubert), and Toccata et Fuga in C major (J. S. Bach).

MR. J. T. FIELD has been elected Warden of the Guild of Organists. The post of Sub-Warden will be filled up at the next Council Meeting, on the 9th inst.

REVIEWS.

Spring Songs. The words written by A. P. Graves. The music composed by A. C. Mackenzie. [Novello, Ewer and Co.]

THIS seasonable bouquet of spring offerings will certainly be most cordially welcomed by all who can appreciate the artistic trifles of one whose elaborate productions have already earned for him an enduring fame. True it is that the small works of a great man are infinitely superior to the great works of a small man; and Dr. Mackenzie, by his unflinching devotion, even in his holiday moments, to the highest forms of art, has indeed set a noble example to the students of the Institution over which he has been chosen to preside. That the custom of ignoring the claims of those who supply the "words"—but which we prefer to call the "poetry"—of songs, still lingers from the time when any rapid verses were considered sufficient for the purpose, we are perfectly aware; but little reform can be hoped for in this important matter by reviewers persistently adhering to this custom even when the author has placed himself almost on a level with the composer by the excellence of the text with which he has furnished him; and it is because Mr. Graves has accomplished this task that we unhesitatingly accord him his just meed of praise in these joint compositions. In No. 1, "The First Rose," but little is attempted in the music beyond sympathetically colouring the words with appropriate simplicity; but in No. 2, "Hope," we have a charming little poem in which both voice and accompaniment have about an equal share, the alternation of minor and major being extremely effective. In No. 3, "Spring Secrets," commencing *Quasi recit.*, the gentle whisper of the "Spirit of the Spring" is treated with the utmost delicacy, the change from 4-4 to 9-8, and the character given to the triplet accompaniment, materially aiding the effect of the eloquent vocal passages which follow. No. 4, "Spring is not dead," is truthfully expressive throughout of the varied feeling of the words; a remark which applies with equal force to "April weather" (No. 5), an unpretentious sketch which will depend for much of its effect upon the vocalist. No. 6, "A May song," is a melodious setting of some extremely thoughtful verses; and the joyous burst, "Summer at last" (No. 7), with its bright and glowing phrases and unceasing *arpeggio* accompaniment, is a worthy climax to what might be aptly termed a "Circle of Songs," so naturally are they linked together by the mind of both poet and composer. Five of these pieces were sung by Miss Marguerite Hall at the recent Concert of Mr. Ernest Kiver; and we may hope

that the season is yet young enough to afford frequent opportunities of making the public acquainted with these charming specimens of Dr. Mackenzie's genius.

Six Trios for Two Violins and Violoncello, or Pianoforte. Composed by Arcangelo Corelli (1653-1713), Op. 1 and 2. The pianoforte accompaniment (constructed upon the original figured bass), marks of expression, bowing, and fingering, by Arnold Dolmetsch. (Albums for Violin and Pianoforte, No. 18.) [Novello, Ewer and Co.]

THERE is no better preparation for a good method of violin playing than can be found in the works of Arcangelo Corelli. The genius which prompted the great Italian violinist to anticipate many of the discoveries of artists of later time, preserves his labours fresh and bright even after the days of Paganini and the school he called into existence. Corelli's violin music is not only valuable for study in technical skill, but it is also extremely interesting as music. It stands as a perfect exposition of the musical thoughts of the time in which it was written, freed, however, from those peculiarities which tend to localise productions of a definite period, and cause them to be quickly superseded and relegated to the oblivion they court by their ephemeral construction. It is, therefore, with much gratification that we call the attention of our readers interested in the study of the violin to this further instalment of Corelli's music, so capably arranged by Mr. Arnold Dolmetsch. The two books of the Sonatas which have already appeared have exercised no little influence in reviving an interest in old violin music, which the present book will doubtless augment. It gives six Trios for two violins and violoncello, or pianoforte, which, by the way, are so designed as to make quartets if all the instruments named are employed. The original figured bass has been cleverly interpreted in the spirit of the composition, and makes, in a great measure, an independent but harmonious part, which considerably aids the effect of the whole.

Novello, Ewer and Co.'s Pianoforte Albums. Edited by Berthold Tours. Nos. 44, 45, and 46. Compositions by César Cui. [Novello, Ewer and Co.]

THESE three Pianoforte Albums, by a Russian composer, just issued, are a valuable addition to the many works published in this form by Messrs. Novello. Even on the first trial of the pieces, their freshness and spontaneity cannot fail to be felt; but a closer examination of their merits will reveal many beauties which do not lie upon the surface, and demand an artistic mind and finger to do them justice. As a rule the title of each Sketch merely indicates its general character, and the mind of the player is not therefore taxed to determine whether some fantastic idea is faithfully embodied in the music—a practice which is gradually growing, to the detriment, as it appears to us, of the abstract worth of the compositions. Passing through the three volumes we are disposed to linger over No. 5, "Cantabile"; No. 8, "Berceuse"; No. 15, "Polonaise"; No. 21, "Etude-Arabe"; No. 26, "Valse Bluette"; and No. 28, "Impromptu," not on account of their exceptional excellence, but because they are amongst the best specimens of the author's style, which, without being an imitation of that of any composer we could name, shows an intimate knowledge of the works of the good writers for the instrument, and a commendable desire to avoid meretricious display. The melodious character of most of the numbers and the purity of the harmonies will, we think, win the favour of all pianists who care not for showy passages; and we heartily commend them to the attention of those in search of novelty.

The Congregational Mission Hymnal and Week-Night Service Book. Edited by George S. Barrett, B.A. The harmonies revised by Joseph Barnby.

[Congregational Union.]

THE object of the Hymnal is sufficiently set forth in the title. It contains a number of hymns from American sources, which owe their insertion in the collection to their popularity. This, of course, will tend to increase its value as an aid to devotional exercises. Regarded from a musical point of view, and accepting the intention of the compiler to meet the necessities of the peculiar forms of worship the

collection is intended to accompany, nothing need be said concerning the secular character of many of these imported popular tunes, or of those apparently written for the work. There are, however, many fine melodies supplied from various sources which give the book a value apart from its particular design. The merit of several of these has been well brought out by the experienced hand of Mr. Joseph Barnby, to whom has been entrusted the revision of the harmonies of the book, a work which he has accomplished with his customary skill and good taste.

O be joyful in the Lord (Jubilate Deo), an Anthem specially suitable for Choral Festivals, and *Magnify His Name*. Anthem. By George C. Martin, Organist of St. Paul's Cathedral. [Novello, Ewer and Co.]

THE first of these beautifully written Anthems is composed, by request, for the Festival of the London Church Choir Association, to be held in St. Paul's Cathedral, on the 5th inst. It is printed with an organ accompaniment only, but it is stated on the title-page that it is scored for orchestra; also for cornets, trombones, and drums. The vocal parts are written in a broad massive style, and the ending of the Anthem with the melody of the Old Hundredth Psalm has a particularly dignified effect. The art of the musician is exhibited in the clever device of imitation introduced in the middle movement, and the heart of the poet is to be traced in the reverent and expressive setting of the words. The organ part is independent and original, and contributes largely to the festal effect of the setting of the Psalm.

The second Anthem, "Magnify His Name," written for the London Gregorian Association, opens with a phrase for the organ founded on one Gregorian tone, another being employed with varied harmonies each time it appears, the words "For He is a most high God," associated with the phrase, serving as comment and as exhortation to praise. The free organ accompaniment supplied in places is conceived in the happiest vein; the part writing for voices is extremely clear and interesting, a fine effect being created near the conclusion by the long dominant pedal before the *Coda*, in which the themes previously used are ingeniously set forth. The whole is a very noble example of earnest work.

Six Songs. The words by Heinrich Heine. Set to music by W. Wallace. [Augener and Co.]

IT is in no hypercritical spirit that the wish is here expressed that these songs with an English title should have been given with an English version of the original German words. Such an addition would have greatly enhanced the value of the songs for English singers, inasmuch as the songs themselves are so cleverly written that they ought to become popular with native vocalists, to whom the beauty of the music will certainly make a strong appeal. Those who understand and can sing the words as the poet wrote them will gain much, such words as "Ein Jüngling liebt ein Mädchen," "Wenn zwei von einander scheiden," "Ich hab' ein Traum geweinet," "Du bist wie eine Blume," "Mädchen mit den rothen Mündchen," and "Und wüssten's die Blumen," all of which are well known to the readers of Heine, who will commend the felicitous manner in which the musician has sought to illustrate in song the sentiments they contain. But many vocalists might not have been unthankful to be able to convey those sentiments through the medium of a translation to ears unacquainted with the meaning of German words.

Solemn March in E flat minor. For the organ. By T. Tertius Noble. [Novello, Ewer and Co.]

THE composer of this piece evinces the possession of talent above the average, but his laudable intention to avoid commonplace methods of expression has led him into the paths of eccentricity. In the first place, it is impossible to understand why the key of six flats should have been chosen for his March. E minor or D minor would have done just as well, and the difficulty of playing *legato* on the raised notes of the pedals would have been avoided. Then the harsh transitions of key in the middle section or trio are decidedly objectionable. We have eight bars in G sharp minor, eight in G major, and sixteen in E major, followed by an abrupt return to the original tonic, the effect of the entire episode being very unsatisfactory. On

the other hand, the principal theme of the March is extremely impressive, and the writing throughout is that of a clever musician. Mr. Noble may be encouraged to persevere, and in his next effort to allow his ideas to flow in a more easy and natural manner.

Magnificat and Nunc dimittis, set to music in the key of E flat. By John E. West. [Novello, Ewer and Co.]

THE clever way in which certain melodic phrases are employed in this setting of the Canticles for Evening Service (composed, like Dr. Martin's Anthem, for the Festival of the London Church Choir Association) will not fail to strike the observer. The art which conceals art, and does not lose sight of the necessity and purpose for which certain work is undertaken, is also present, and the effect to the ear is as marked as the effect to the eye. The musical sentences are distinguished by vigour and appropriateness combined with a perfect fitness of character conversant with the words. The Gloria, used for both Canticles, is especially bold and bright, the quasi barbaric theme of the first phrase being novel and striking. The opening of the Nunc dimittis for tenor solo is a happy idea well carried out. The points mentioned are only a few among those which the musician will find in Mr. West's music, while the general appropriateness and joyous style commend it to approval.

Five Songs from Seville (Fünf Lieder aus Sevilla). By Günther Walling. English adaptation by Harry Brett. Composed by Maximilian Heidrich, for four solo voices and pianoforte duet. [Leipzig: Alfred Dörrfel.]

THE somewhat novel arrangement of these vocal pieces will doubtless prove attractive. The songs are written after the style of the teaching of the modern German school; but they are not without occasional glimpses of melody. Doubtless, when carefully performed, they will prove attractive; but the style of the harmonies employed are to a considerable extent not always productive of an unmixed joy to the ears of an English audience. The aim of the composer seems to have been to imitate the Gipsy Songs of Brahms. He has not, however, achieved all his intention, if he desired to equal them in excellence. The pleasure procured for the ear may be greater than the delight to the eye, by the extraordinary and often far-fetched sequences of melodic forms which appear to be the distinguishing characteristics of the compositions.

Ode to the West Wind. Set to music for Tenor Solo, Chorus, and Orchestra. By Charles Wood. Op. 3. [Novello, Ewer and Co.]

MR. WOOD in selecting Shelley's noble poem for musical setting could scarcely have chosen anything more capable of varied and vigorous treatment. That the self-imposed task has been approached with "spirit conformable" is patent in every bar of the music. There is a leaning towards a Wagnerian mode of expression, but this is to be expected from the generality of earnest students of the rising generation, and is not inconsistent in its treatment. The part-writing for the chorus is bold and vigorous, the solos are melodious, and, as far as can be judged from the pianoforte part, the scoring would appear to be full of picturesque character.

Suite in D major, for Two Violins, Viola, Violoncello, and Pianoforte. By Alex. S. Beaumont. [Charles Woolhouse.]

IN the majority of the works bearing the title which Mr. Beaumont has given to his work, the older composers wrote their several movements in the same key. There are five movements in varied tonalities in the present work—namely, a March in D, with movements in F sharp major and B flat major; a Canzonetta in G, a Piacerevole in E flat, a Serenata in G minor, and a Gavotte Caractéristique, "Le Contraste," as a *Finale*. These several movements are ably written and distinguished by no little originality of idea and a refreshing independence of treatment, which all tend to show that while the composer possesses considerable facility in writing melodiously, he has, also, sufficient strength of mind and fixity of purpose to assert his right to express his thoughts in a manner indicative of perfect reliance upon his own judgment.

The Flower Pilgrims. A Cantata for Female Voices. Written by Clifton Bingham. Composed by Alfred Redhead. [Forsyth Brothers.]

THE argument of the theme of this pretty little Cantata tells how that "on a certain day in the early year, the maidens of the district are wont to gather and march to the wooded crest of a hill in the neighbourhood. The legends of the village have it that their patron saint, whose especial care it is to keep watchful guard over the young maidens, receives the votive offerings of the flower pilgrims, and accords to them in return her protection during the ensuing year." A charming idea well expressed in smooth poetical lines by Mr. Clifton Bingham, and connected with some very tuneful music by Mr. Alfred Redhead. There are ten numbers in all, including solos and choruses, the latter written for two parts only. It is within the artistic reach of most choral societies and classes of female voices, and we have pleasure in calling attention to it.

Bourrée for Violin Trio, with Pianoforte Accompaniment. Composed by E. T. Sweeting.

[Manchester: Hime & Addison.]

THE form selected by the author of this little work presents so restricted a scope that it is almost impossible to avoid repeating what has been done before. Without in any way blaming the composer for following such models as those furnished by Bach, Corelli, and others, he may certainly be praised for having furnished a means whereby the many students of the violin may be able to impart a considerable amount of pleasure to their hearers and delight to themselves, which would follow a careful performance of this pleasing composition.

FOREIGN NOTES.

THE ceremony of unveiling the statue erected to Carl Maria von Weber at his native town of Eutin, is to take place on July 1. It will include the performance of some of the more important choral compositions of the master, and a large concourse of artists and amateurs is expected to visit the picturesque little town of Holstein on the occasion.

The prizes of the Mendelssohn Fund (Berlin), one for composition and the other for executive skill, each amounting to 1,500 marks, will be awarded on October 1 next. They may be competed for by those who have studied at any one of the State-subsidized music schools in Germany, irrespective of age, sex, religion, or nationality.

A secular Oratorio, "König Rother," a new composition by Josef Krug-Waldsee, met with a very favourable reception on its first performance last month at Würzburg. The poem is from the pen of Th. Souchay, and the work is highly commended in the local press.

A season of German opera was inaugurated on the 10th ult. at the Kroll'sche Theater of Berlin, with Flotow's "Martha." The performances have been well attended, and there is every appearance of the directors scoring a financial success. The project of establishing a second permanent opera in the German capital is gaining ground, though nothing definite has yet been decided upon.

Rubinstein's dramatic Oratorio, or "Geistliche Oper," "Paradise Lost," was performed last month by the Oratorio Society of Munich, but failed to meet with the appreciation of the audience.

A new Wagner tenor, Herr Heinrich Zeller, formerly a school teacher, made his *début* last month at the Weimar Hof-Theater in the part of *Tannhäuser*, and met with an enthusiastic reception. Both his singing and acting are said to be remarkably fine, and a brilliant future is confidently predicted for the young artist. The opera, under Richard Strauss's direction, was performed without any of the customary "cuts," a practice which is now being generally adopted at the leading German theatres.

Herr Stavenhagen, the eminent pianist, has been appointed Court pianist to the Grand Duke of Weimar.

Dr. von Hase and Town-councillor Volkmann, the present proprietors of the firm of Breitkopf and Härtel,

of Leipzig, have been decorated by the King of Saxony with the Albrecht order of the first class, in recognition of their services to musical art.

A new Dictionary of Musicians has just been published at Leipzig (Carl Grüniger) under the title of "Musiker Lexikon." The author is Herr Robert Musiol, and the volume a concise and handy one.

Madame Marcella Sembrich appeared at the Kroll'sche Theatre, Berlin, last month, with enormous success, the theatre, whenever she sang, having been crowded with appreciative and enthusiastic audiences.

A series of Symphony Concerts, at popular prices, is to be given during the present summer at the Gürzenich Hall, Cologne, under the direction of Dr. Wüllner, the principal of the Conservatorium in that town.

At an interesting Concert recently given at Dresden by the talented organist of the American church in that capital, Mr. Whitney Coombs, some vocal compositions by the latter were included in the programme, which were much appreciated, and most favourably spoken of in the press.

It seems that another exceptionally gifted young Englishman, Mr. Howgrave, has won a great success at a recent Students' Concert of the Raff Conservatorium at Frankfurt, with his performance of Beethoven's E flat Concerto. The Frankfurt *General Anzeiger*, in noticing the Concert, refers to Mr. Howgrave's very remarkable and original talent and striking artistic individuality. The success is all the more remarkable, as Mr. Howgrave is unfortunately almost totally blind. Another English pianist, Miss Mabel Seyton, is also highly spoken of.

Grétry's now seldom-heard opera "Raoul," has just been successfully revived at the Carlsruhe Theatre.

A one-act comic opera, entitled "Le Mariage de Don Lope," the libretto by Jules Barbier, the music by Edouard de Hartog, met with a highly successful first performance at the Royal Theatre in the Hague last month. The work, which is described as a most charming production, was first brought out some years since at the Théâtre Lyrique of Paris.

A new operetta, "Guerra in tempo di pace," by the Maestro Urgi, has just been successfully brought out at the Principe di Napoli Theatre of Catania.

A musical society has been formed at Paris under the style of "Grandes auditions musicales de France," which will inaugurate its performances on the 3rd inst. with Berlioz's "Beatrice et Benedict," a work which has never been produced in the French capital before.

A successful first performance took place last month at the Bouffes Parisiens, Paris, of a comic opera, entitled "Les trois Souhais," the libretto and music by M. Georges Villain.

"Le sette parole di Gesù Christo" is the title of a new sacred work by the Maestro Emilio Cianchi, which has just been performed at the Cavalieri Church of Florence, where it produced a most favourable impression.

Under the title of "Charles Gounod, sa vie, et ses œuvres," an interesting life of the composer of "Faust" has just been published in Paris (L. Souvairer), from the pen of M. Louis Pagnerre.

M. Benjamin Godard's opera "Dante" was produced for the first time, on the 13th ult., at the Paris Opéra Comique, where it had been mounted with much care. The *première* had been looked forward to for months past, but the result was little more than a *succès d'estime*.

A new Symphony by a young Norwegian composer, Othon Sinding, was produced last month by the Philharmonic Society of Christiania. It is said to be a remarkable work and full of promise. The composer was a pupil at the Leipzig Conservatorium.

We read with pleasure of the success which has attended the series of Organ Recitals recently given in several Italian towns, notably at Genoa, by the excellent Organist, M. Alexandre Guilmant, of Paris, who is well-known also in this country. M. Guilmant, we regret to add, has just lost his father, M. P. Guilmant, himself a highly efficient organist, whose death was announced in Paris last month.

Hubert Léonard, the eminent violinist, formerly a professor at the Brussels Conservatoire, and, since 1867, a resident in the French capital, died there on the 6th ult.

aged seventy-one. Léonard was the composer of numerous compositions for his instrument, and amongst his more distinguished pupils may be named Leopold Auer, Emile Sauret, and Paul Viardot.

Jacob Estey, the founder of the well-known Estey Organ Company, and of an important pianoforte factory in New York, died recently in that city, aged seventy-six.

Asminde Ubrich, once a highly-esteemed and widely-known *prima donna*, died on the 7th ult., at Frankfort-on-Maine.

Alessandro Ortini, for many years a vocal professor at the St. Cecilia Academy of Rome, and an able composer, chiefly of church music, died recently at that capital, aged forty-eight.

The death is announced, at Constantinople, of Leopold Brassin (the second of three gifted brothers), an excellent pianist, and for some years past engaged in a teaching capacity at St. Petersburg. He was only forty-seven years of age.

Giovanni Corsi, the celebrated Italian baritone, one of the many singers for whom it is stated Verdi wrote the part of "Rigoletto," and who was also latterly well known at St. Petersburg as a successful teacher of singing, died recently in his native land.

CORRESPONDENCE.

THE UNIVERSITY OF TRINITY COLLEGE, TORONTO, AND MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In view of statements recently made in the public press and elsewhere, it would seem desirable that the action of the University of Cambridge in this matter should be clearly explained. For instance, in the *Canadian Gazette* for May 1, we read that "Mr. Body's inquiries have led to his discovery of the fact that neither the Universities of Oxford or Cambridge have taken any official part in the matter, and that no one was authorised to speak to the Colonial Office on their behalf." Mr. Body himself also wrote to the Warden of the University of Durham using words of precisely the same effect. So far as my own University is concerned, language of this kind is essentially misleading, and it is astonishing that it should receive countenance from one who not only knows what has taken place, but who, as a Member of our Senate, is in a position to recognise and appreciate at its full value the procedure adopted. There are of course various forms and degrees of "official authorisation." The only body that could authorise the affixing of the Common Seal of the University to any memorial or petition is the Senate of the University, and in this severely technical sense it is of course true that no such authority was obtained. But such a statement as that quoted above could only produce on the general reader the impression that the Cambridge memorialists were acting solely in their private and personal capacity, and this was *not* the case. The current business of the University is largely carried on by smaller representative bodies appointed by the larger body (the Senate) for this purpose, and in this instance the signatories were acting with the authority not only of the Special Board for Music, but also of the highest representative body of all—viz., the Council of the Senate. The process of bringing the full Senate itself into action is necessarily a complicated and protracted one, and, as such, is not always applicable; but the action of the Council of the Senate in this matter was sufficiently notorious, and as three or four months have since elapsed without any manifestation of disapproval on the part of the Members of the Senate generally, it may fairly be assumed that had the Senate itself been asked for authority, it would have granted it.

The steps which we have taken at Cambridge in this matter have been taken with full deliberation and are far from being, as some desire to represent them, the hasty result of impulse misled by deceptive or prejudiced statements. The case had been the subject of correspondence and informal conference for some months before the Musical Board proceeded formally to deal with it, and when they

eventually met to consider it every member had been made familiar with the points to be raised by a document previously circulated amongst them by their Chairman for this purpose. At the meeting, which was a very full one, this document was made the subject of careful discussion and recension line by line, and in this revised shape it subsequently became the original draft of the Memorial as submitted to a Conference of representatives of the various Universities, &c., held in London three or four weeks later. So far from our having been "led by the nose" by extra-academic influences, it would seem that we were really the first body to take any formal step of importance. Moreover, not only did the Board at this stage nominate three of its members to join in a deputation to Lord Knutsford, but the Council of the Senate were furnished with a statement of the case, in reply to which they authorised the memorialists to state to Lord Knutsford that they appeared "with their knowledge and approval." To say, therefore, that this University has taken no "official action" in the matter is to use language which to ninety-nine readers out of 100 must present an extremely inadequate view of what has actually been done.

There is no question that the Board of Musical Studies and the Council of the Senate were and are thoroughly in earnest in this matter. Some thirteen years since the Senate of the University adopted a very clearly defined policy with regard to its degrees in music, which policy both Board and Council as elected representatives of the Senate are bound to carry out. Rightly or wrongly the University came to the conclusion that it was against the true interests of the art, as well as academically anomalous, that these degrees should be obtainable by persons of whose *general* culture and attainments we had no sufficient evidence. It was perfectly true that before a person could at that time be admitted as a candidate for musical examination he was expected to produce, like other undergraduates, a personal certificate from some Master of Arts, the value of which those who are acquainted with such matters can well understand. In the case of all other undergraduates its value would very shortly be formally tested either by the "Entrance" examination of the College selected, or by the "Previous" examination of the University itself; but there was no such test in the case of the musical candidate. In demanding, therefore, evidence that the musical candidate had passed one of four specified examinations in general subjects as the *indispensable* condition of his candidature, the Senate of the University deliberately discarded as unsatisfactory that very "*minimum* Arts' test" (as the Vice-Chancellor of Trinity University calls it), which consisted (to use the words of the Toronto "Proceedings in Music") in the production "of a testimonial from a Master of Arts of some recognised University to the effect that he had received a good general education." The copy of the "Proceedings" I have before me is not dated, but as it alludes to the regulations for the musical examinations in "1890," it at least represents the conditions affecting candidates for the last examination held.

During the years that have elapsed since our Senate took this step, applications have been continually made from many quarters and in many forms for some modification of our requirements in this respect; but to abate them would, in our view, be inconsistent not only with our academic responsibilities, but still more with our desire to secure for the musical profession at large that *status* and influence which we hoped it would be helped to attain if only the professional prominence given by a musical degree were known to be in itself a guarantee of general culture. Whether this aim be a well-judged one or not, it undoubtedly is our aim, and no more constant and uncompromising supporter of it could have been found than our late Professor, Sir George Macfarren. Had the University of Trinity College, Toronto, been working on these same lines, and had its operations here been confined to a few isolated and exceptional cases, its action, though from the point of view of the home Universities undoubtedly intrusive and uncalled for, might, perhaps, have passed unchallenged; but in view of its recent rapid development it was felt that some notice must be taken of it. We had,

in fact, to face a system which, from the numerical proportions it was assuming, threatened to neutralise and override the very purpose at which our University was aiming. Here were persons receiving degrees at the rate of a score or more a year, without ever going near their University either for matriculation, examination, or admission to their degree, by a process which was not only less costly than our own, but offered the additional attraction of an escape from those very requirements as regards general culture which we had made such a point of insisting on. This system, moreover, in defiance of all University usage and etiquette, was being systematically advertised in the public press. When, therefore, it appeared that there were at least strong *prima facie* grounds for contending that such proceedings were illegal, it is not to be wondered at that the Council of the Senate before whom these points were laid (in order, as was stated, to give them "the opportunity of considering whether they thought it a case for *interposing officially* in any way, either by taking up the matter themselves, or by giving those who were to take part in the representation the power of stating that they appeared with their knowledge and approval"), had no hesitation in determining that it was a case for "official interposition." Most unfortunately, as barely twenty hours' notice was given us of the time fixed for receiving the deputation, the Cambridge representatives were unable to be present; but the substance of the representations we were authorised to make was embodied (as is required in cases of a Deputation to a Minister) in an address to which our signatures had been already appended. So far as its main issues are concerned that document contains nothing in the slightest degree at variance with the statement laid by the Musical Board before the Council of the Senate, on the strength of which the University has taken official action as above described.

This address has been stated to have been "manifestly founded upon one of two things—gross ignorance, or gross misrepresentation"; and we are said to have been "probably betrayed into signing an address, the truth of which we had not examined, and which was, as a matter of fact, full of inaccuracies." It has been shown above that the formal initiative of the address was the work of our Board, and that it was the result of the most careful discussion. The Vice-Chancellor of Trinity University, in his first letter to the *Times*, complained of our statements as being "in important respects" inaccurate. In this, and in his subsequent letters, he has had ample opportunity of specifying the precise points of "important" inaccuracy: he has only specified two. He writes (1) "That the statement implied in the memorial that no musical examinations were conducted at Toronto is erroneous"; and (2) "That the statement that the procedure with regard to musical degrees takes place entirely in England is untrue." As regards the first of these points it was only stated that the Calendar of the University gave no indication of the existence of any local—i.e., Canadian Examiners. I feel sure, however, that as musicians we all heartily rejoice in Mr. Body's encouraging description of the progress of music in Toronto, and gladly accept his correction on this point, though we cannot admit that as affecting the formal contention of the Memorial it has any importance. So far from grudging our Colonial brethren the musical honours due to them, we only hope that the day may be rapidly nearing when the Toronto Professor of Music and his coadjutors in examination work will have their hands so full as to leave them no time to meet the demands of English applicants. As regards the other matter, all we meant was that *so far as the candidates were concerned*, the procedure was wholly English. The Cambridge Memorialists, at any rate, never for a moment supposed that the usual official formalities of the Supplicat, &c., were not carried out at headquarters, and we should be quite ready, if occasion required, to adopt Mr. Body's words and to substitute for this objectionable and inaccurate clause the following:—"With the single exception that the Degrees have to be passed by the Toronto Convocation, &c., the procedure takes place entirely in England." As regards the importance to be attached to this modification we must again beg leave to differ from him.

One further point remains on which the Memorial is challenged—viz., the alleged "disparity" in the requirements for the Degree. This is a point on which, from its

very nature, it is quite useless to expect that one side should convince the other. We may be quite ready to admit that *theoretically* the standard aimed at by Trinity University as regards its musical examinations is an adequate one; but there are few things in which theoretical aim and practical result bear so uncertain a relationship as in examination work. You may have an unexceptionable schedule of subjects fully traversed by papers set by musicians of repute and ability, and you may rigorously enforce a high numerical standard of marks for your *minimum* qualification; but unless the Examiners themselves have been in touch with University practice and have had experience of the recognised method of *appraising and marking* the answers sent in, there cannot be any reasonable guarantee of real "parity" of procedure; and so long as we find that candidates who fail here succeed in passing these examinations, we shall be forced to maintain our disbelief in the existence of any such "parity."

Enough has, I trust, been said to show that this University had sound and legitimate reasons for "officially interposing" in this matter, and for bringing it under the notice of Lord Knutsford. The case is in effect a very brief one; it is not, of course, denied that the University of Trinity College, Toronto, has been giving these degrees to persons residing in the United Kingdom, and who have not gone to Canada to be admitted to them. This we contend it is beyond the power of that University to do; and we base this contention on two grounds—(1) Because its constitutional sphere of academic action is limited to the diocese of Toronto; and (2) Because even if the exercise of its powers be not thus locally restricted the powers accorded to it by its Charter are only such as the then existing home Universities possessed. These home Universities are precluded by Statute from allowing any person to graduate in a Faculty except by *personal admission*. When once he has graduated they have the power of allowing him to proceed to higher stages of graduateship by proxy, if they choose to exercise it; but what is called "taking the Degree," that is, a first Degree, can only be done by personal admission. This applies even to Honorary Degrees, and though this University thirteen years ago agreed to confer the Honorary Degree of Mus. Doc. upon a musician of no less eminence than Johannes Brahms, the continued and most regrettable postponement of his visit to England has to this day prevented the University from ratifying its intention.

I remain, Sir, your obedient servant,

GERARD F. COBB

(Chairman of the Special Board for Music in the University of Cambridge).

The Chairman having shown us the above letter, we desire, as officially authorised signatories of the Memorial, to express our full concurrence in it.

CHARLES VILLIERS STANFORD

(Professor of Music in the University of Cambridge).

GEORGE GARRETT

(Lecturer in Counterpoint and Harmony in the University of Cambridge).

May 24, 1890.

THE POSITION OF BRISTOL IN THE MUSICAL WORLD.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While reading in the March number of THE MUSICAL TIMES the interesting account of the Reid Chair of Music in Edinburgh, the thought occurred to my mind of how greatly music in Bristol and the West of England would be benefited if the western city possessed a Chair of Music as richly endowed as that at Edinburgh by the late General Reid. The idea of establishing a musical school in Bristol, or of adding a musical section to our local University College, is no new one. When Sir George Grove came to Bristol some years ago to lay before the citizens the aims and objects of the Royal College of Music, which was then in its infancy, Mr. George Riseley, one of the speakers, while wishing success to the scheme, expressed a hope that something would be done locally to aid musical education either by the provision of a School of Music, or the establishment of a Chair of Music at the University College. Since then the matter has been

occasionally brought before the Bristol public through the columns of the local press, and within the past few weeks Mr. Riseley has again publicly referred to the question, and has pointed out the need of a local musical educational establishment now that Bristol has made and is making rapid progress in the cultivation of the art. But there has been no response to the repeated appeals; and while choral and instrumental societies abound, no general means are provided for the study of musical theory. Paradoxical as it may seem, about £200,000 is yearly expended in charities in Bristol—leading sometimes, it is feared, to lethargy and demoralisation on the part of the recipients—while several of her most worthy public institutions are starved. The School of Art, and the University College particularly, which are doing admirable work, are crippled for want of funds. If only a fourth part of the money disbursed in charity were devoted to the development of those institutions, immense public good would be wrought. University College, Bristol, has not been indifferent to the wants of the citizens, for new departments have been opened whenever there was a demand for them. With its slender resources, however, the College cannot make the same provision for special branches of study as it would were means more ample. Music is a branch which has been attempted, but without success, because there are no funds to foster it and to offer exceptional advantages to those whose means are limited. Substantial pecuniary support is needed to provide lectures and classes to which admission may be gained by the payment of moderate fees, and to enable performances to be given of symphonies and other works after they had been analysed by teachers and their students. There are music and musical votaries in abundance in Bristol, but there is a necessity for codifying and classifying so that the best results may be obtained without waste of energy. The practice of the art in which Bristol excels is a great thing, but facilities should also be afforded to students to unravel the hidden meaning, and to fully appreciate the beauties of the compositions of the great masters. The establishment on a firm and solid basis of a School of Music in Bristol, or the liberal endowment of a Chair of Music at her University College, would worthily crown the great work of musical advancement that has been going on during the past twenty years in the western city, and would probably soon secure for it pre-eminence in the provinces. Among the citizens are many rich men capable, singly or jointly, of endowing a Chair of Music. Is it too much to ask one of the many wealthy families to become the Medici of Bristol—to put into practice, locally, Mr. Carnegie's "Gospel of wealth," which has been and is being done in some measure elsewhere? A School of Music may be made a joint-stock affair, and would yield a substantial return after a time if properly organised and managed, and if a staff of good professors (many of whom reside in the city) were attached to it. A substantially-endowed Chair of Music at University College seems, however, the more preferable. Bristol has always been famous for its musical societies. If some have been short lived, others, such as the Madrigal and Orpheus Glee Societies, established in 1837 and 1844 respectively, are not only still existing, but are more vigorous and famous now than ever, and the Society of Instrumentalists, containing 200 members, is the largest and the most proficient in the kingdom. The tide of musical progress in Bristol, which has been flowing so rapidly during the past few years, has now reached the flood, and the advantage offered should be taken to make it the capital of the West in musical matters. Bristol stands in a unique position. It commands the whole of the West of England and Wales also, and in other directions there is not a city of its size or musical importance within a hundred miles. Bristol should therefore be the musical centre of this vast district, and possess means of affording education nearly or quite equal to that given by the London Colleges. There ought to be a musical institution or a musical section at the University College, which should be the centre of activity, and the city itself ought to possess professional vocalists and instrumentalists in sufficient numbers to supply the large and increasing demands of the Principality and the West of England.

Yours truly,

EDMUND J. SHELLARD.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANTONIUS.—The instrument is a copy of a Stradivarius, and was probably made with hundreds of others in the Black Forest. The circular stamp, giving the initials of the maker A. S., only expresses two-thirds of the truth. The market value is about ten shillings. Antonius Stradivarius was born in 1644 and died in 1737.

J. C. S.—The particulars of the institution may be obtained at the office in Great Marlborough Street, London.

S. J. asks: "Is the right of the representation of the song 'She wore a wreath of roses,' by J. P. Knight, strictly reserved and enforced, and is there a liability incurred by singing the same in public?" To which answer may be made that the copyright does not expire until seven years after the death of the composer. He died in 1887.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHPERTON, HEREFORDSHIRE.—On Friday, the 15th ult., a highly meritorious performance of Sir W. Sterndale Bennett's *May Queen* was given by the Parkhold Choral Society in the Ashperton schoolroom. A large audience assembled in spite of the inclement weather. All the choruses were very efficiently sung. The soloists were Mr. M. L. Hawkins, Miss E. Pritchett, Mrs. Watkins, Mr. Jacob, and Mr. Tunnicliffe, all of whom acquitted themselves with great success. Mr. Brandon, of Gloucester, conducted; Mrs. E. Pritchett played the accompaniments. Great praise is due to the Rev. A. G. Jones, Vicar of Yarkhill, who had trained the chorus.

BRIDGNORTH.—The Choral Society of this town continues to make excellent progress under the careful and conscientious training of its Conductor, Mr. H. B. Southwell. A performance of Barnett's *Ancient Mariner* was given on the 6th ult., when the chorus-singing was in all respects worthy of high praise. The soloists were Madame Isabel George, Miss Alice Lamb, and Messrs. E. Houghton and Bantock Pierpoint. In the second (miscellaneous) part, a notable feature was the playing of Mrs. E. M. Southwell, who gave a Ballade of Chopin in finished and excellent style.

CHELLENHAM.—A Concert for the benefit of the veteran John Uglov was given in the Assembly Rooms, on the 19th ult., under the experienced direction of Mr. J. A. Matthews. The object being a benevolent one, the many professionals who took part in the programme did so gratuitously, and much practical sympathy was shown in other quarters. By permission of Mr. J. P. Hutton, bandmaster of the Gloucestershire Hussars, several professional members of the band assisted in the orchestra, which numbered about fifty, and the large and effective chorus was supplied by the Cheltenham Festival Society. The vocalists were Mrs. F. J. Daubeney, Miss Fanny Stephens, Miss Susan Harby, Miss Jeannie Crumie, Mr. Fred. Whishaw, Mr. Thomas Brandon, and a contingent of Gloucester Cathedral choir, consisting of Messrs. T. W. G. Cooke, A. H. Wilson, F. Evans, A. Greenwood, T. Woodward, and Abraham Thomas. Mr. Geo. A. A. West presided at the clarabella organ, and the pianoforte accompanists during the evening were Dr. Dyer, Mr. Henry Rogers, Mr. E. A. Dicks, Mr. J. A. Matthews, Mr. Geo. A. A. West, Mr. A. W. Wheeler, and Mr. A. W. H. Hulbert.

HADLEIGH.—The annual Festival of the Musical Society was held at the Parish Church on Wednesday evening, the 7th ult. The works selected this year for production were Mendelssohn's *Motet Hear my Prayer*, and the less familiar Oratorio of *St. Cecilia*, by Sir Julius Benedict. The Committee had been particularly fortunate in the engagement of the soloists and instrumentalists. The former were all members of the Royal Academy, and had been selected for the purpose by the President (Dr. Mackenzie). They comprised Miss Florence Bethell, Miss Lizzie Neal, Mr. C. M. J. Edwards, and Mr. Frank Morton. The intonation of all was remarkably good, and all the parts entrusted to them, whether regarded individually or collectively, were well performed. The band, although small, was exceedingly efficient. Mr. J. F. Lewis, of Ipswich, presided at the organ. Mr. G. A. Hardacre was the Conductor.

LEICESTER.—On the 22nd ult., a purse of 300 guineas, together with an illuminated address, was presented to Mr. H. B. Ellis, "in recognition of the eminent services he has rendered in advancing the cultivation of music in Leicester." The mayor (Alderman Lankester) made the presentation. The proceedings were enlivened with some vocal selections contributed by Miss Dent, Dr. Barlow, Mr. A. Page Allen, and others. Accompanist, Mr. Hancock.

OXFORD.—On Tuesday, the 6th ult., Mendelssohn's *Elijah* was performed in the Corn Exchange, Oxford. The principal vocalists were Miss Monteith, Madame Belle Cole, Mr. J. Wright, and Mr. Watkin Mills. The band was full and complete, consisting chiefly of the best London instrumentalists. The chorus numbered 20 voices, and the very excellent manner in which the Oratorio was performed, showed

unmistakably the advantage gained by the amalgamation of the Oxford Choral and Philharmonic Societies. Dr. Roberts, of Magdalen College, was the Conductor.

PORTSMOUTH.—The Philharmonic Society gave, at the Victoria Hall at Southsea, the second Concert of the season, on the 6th ult. Mr. J. W. D. Pillow conducted. The programme opened with G. A. Macfarren's Cantata *Outward Bound*, Madame Bertha Moore, Miss Annie Wilson, and Mr. Reginald Groome taking the solos. The chorus singing may be singled out for special mention. The standard of excellence which the performers set up for themselves in the Cantata was adhered to throughout the miscellaneous Concert that followed. Mr. W. Monk Gould presided at the organ, and Mrs. J. W. D. Pillow at the pianoforte.

READING.—The Spring Concert of the Philharmonic Society was given in the New Town Hall, on Thursday evening, the 8th ult., when a programme of exceptional interest was presented. The first part consisted of Mendelssohn's *Athalie*, the connective lyrics being given by Mr. F. N. A. Garry, and the solos well sustained by Mrs. Aymer Jones, Miss Blanche Powell, and Miss Eleanor Rees. The choral and instrumental numbers were very well performed by the chorus and band of the Society under the direction of Mr. W. H. Strickland, with Mr. J. C. B. Tirbutt at the organ. The second part included Schubert's *Song of Miriam* and an orchestral piece by the Conductor, but the chief number of interest to the audience was a new setting of Longfellow's Ballad, "The Phantom Ship," for chorus and orchestra, by Mr. J. C. B. Tirbutt. The composer conducted, and obtained a very successful first performance of his work, which was enthusiastically applauded by the audience. Both choral and orchestral parts are in sympathy with the words of the poem.—The annual morning Concert of the Berkshire Amateur Musical Society was given at the Royal Assembly Rooms, on Wednesday, the 14th ult. Mendelssohn's Cantata, *Lauda Sion*, and a Trio by Hummel comprised the first part of the programme; Mozart's Symphony in D, some miscellaneous pieces, and Haydn's *Sport from the Seasons* completing the second part. The vocal soloists were Madame Isabel George, Miss C. Jennings, Mr. Walter Clinch, and Major J. Colebrooke Carter. The whole Concert reflected much credit upon Mr. J. C. B. Tirbutt, the Conductor.

SANDHURST, BERKS.—An evening Concert was given on Monday, the 5th ult., in the Gymnasium, by the Royal Military College Choral Society. The first part of the programme was occupied by Cowen's new and popular Cantata, *St. John's Eve*, and a very complete and expressive rendering was given by soloists, band and chorus, under the careful and able direction of Mr. J. C. B. Tirbutt, the Conductor of the Society. The soloists were Miss Susannah Pierce and Miss Florence Hoskins, Mr. Harry Stubbs, and Gentleman Cadet H. W. Cobb, all of whom acquitted themselves in a very satisfactory manner. The band of the R.M.C. was augmented by some additional strings from the Royal Artillery Band, and the orchestral parts, like the choral numbers, were given with much effect. The second part of the Concert was miscellaneous, the principal pieces of interest being a Symphony of Haydn's for the orchestra, and a Part-song by the choir.—The Conductor's setting of Longfellow's "Hymn to the night," which received a very effective rendering.

SETTLE.—On the 16th ult. the St. Cecilia's Society gave its third Concert, when Gade's Cantata "The Crusaders," and a miscellaneous selection were performed. Miss J. Firth as Armida, Mr. Peake as Rinaldo, and Mr. Lord as Peter the Hermit achieved a distinct success, and the choral parts were on the whole fairly well rendered. Mr. W. Tattersall, of Blackburn, conducted, and Miss Benson presided at the pianoforte. In the second part the Society gave two part-songs with delicacy and expression. Mr. Tattersall and Mrs. Buck played as a pianoforte duet Beethoven's Grand Polonaise Cantante, while Miss Drake, Miss Benson, and Dr. Scattergood each sang a song in good style.

SUTTON, SURREY.—A Concert was given at the Public Hall, on the 7th ult., by Miss Margaret Gyde. The programme included Mendelssohn's Trio in D minor and Rubinstein's Trio in B flat, well performed by the Concert-giver, Mr. Westrik, and Mr. C. Suckau; a Reverie for violin and pianoforte, by Margaret Gyde, was played by Mr. Westrik, and the composition was much appreciated; as was also Miss Gyde's playing of Beethoven's Sonata "Appassionata," Saint-Saëns's *Alceste*, and two other solos. Mr. Frank Arnold played violin solos by Bach and Sarasate. Madame Belle Cole and Mr. Arthur Thompson were the vocalists, and Mr. Fountain Meen conducted.

WARWICK.—The Musical Society gave the second Concert of the season consisting of madrigals, part-songs, &c., before a crowded audience at the Court House, on the 19th ult. Mr. W. H. Bellamy conducted, and the soloists were the Hon. Mrs. R. H. Lyttelton and Miss Katherine Allen. Mrs. Lyttelton sang, with great finish, Maud V. White's "The bonny curlew," and two *Lieder* by Liza Lehmann. Miss Allen, who made her debut at this Concert, met with an enthusiastic reception, and sang with feeling "O Salutaris" (Rossini) and "When the tide comes in" (Barnby). Mr. W. H. Bellamy sang in the Trios by Manzocchi and Smart. The choir was very successful, and the band in connection with the Society performed the "Couronne d'Or" Overture (Herman), "Phospho" (Hime), "March of the Israelites" (Costa), and "Intermezzo" (Macbeth).

ORGAN APPOINTMENTS.—Mr. Arthur Howard Bonser, to St. Peter's Church, Mansfield.—Mr. G. Herbert Thompson, Organist and Choir-master to the Parish Church of St. Laurence, Winslow, Bucks.—Mr. John H. E. Ashworth, Organist and Choirmaster to the Parish Church, Hythe, Kent.—Mr. Herbert T. Lewis, Organist and Choirmaster to St. Mary's Wesleyan Chapel, Truro.—Mr. Sydney Townshend, Organist and Choirmaster to St. Mary's Episcopal Church, Aberdeen.

CHOIR APPOINTMENTS.—Mr. W. Evan Cox (Tenor), to Christ Church Cathedral, Dublin.—Mr. T. R. Tarleton (Tenor), to Christ Church Cathedral, Dublin.—Mr. Thomas Powell (Alto), to St. Michael's, Cornhill.—Mr. William Windsor (Principal Alto), to St. Andrew's, Wells Street, W.

DEATH.

On the 7th ult., at Bamberg, Bavaria, Madame GLEITSMANN (née BARBARA GUSCHL), in her 83rd year.

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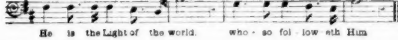
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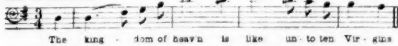
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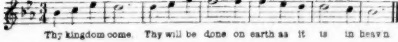
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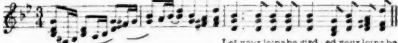
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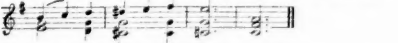
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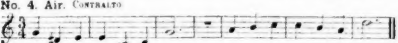
Duet. Soprano and Contralto.



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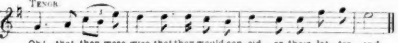
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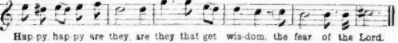
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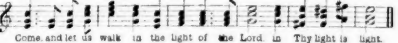
Soprano.



Soprano.



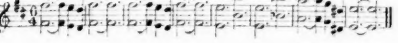
Chorus. The Virgins.



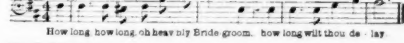
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Intermezzo. Sleep.



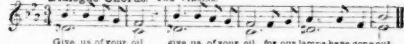
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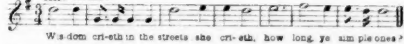
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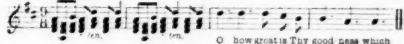
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Air. Soprano.



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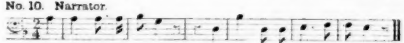
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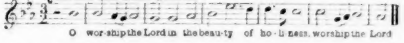
Chorus.



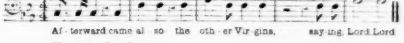
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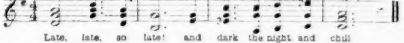
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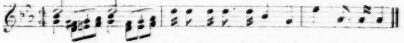
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Chorus. The Virgins.



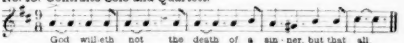
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